step by step

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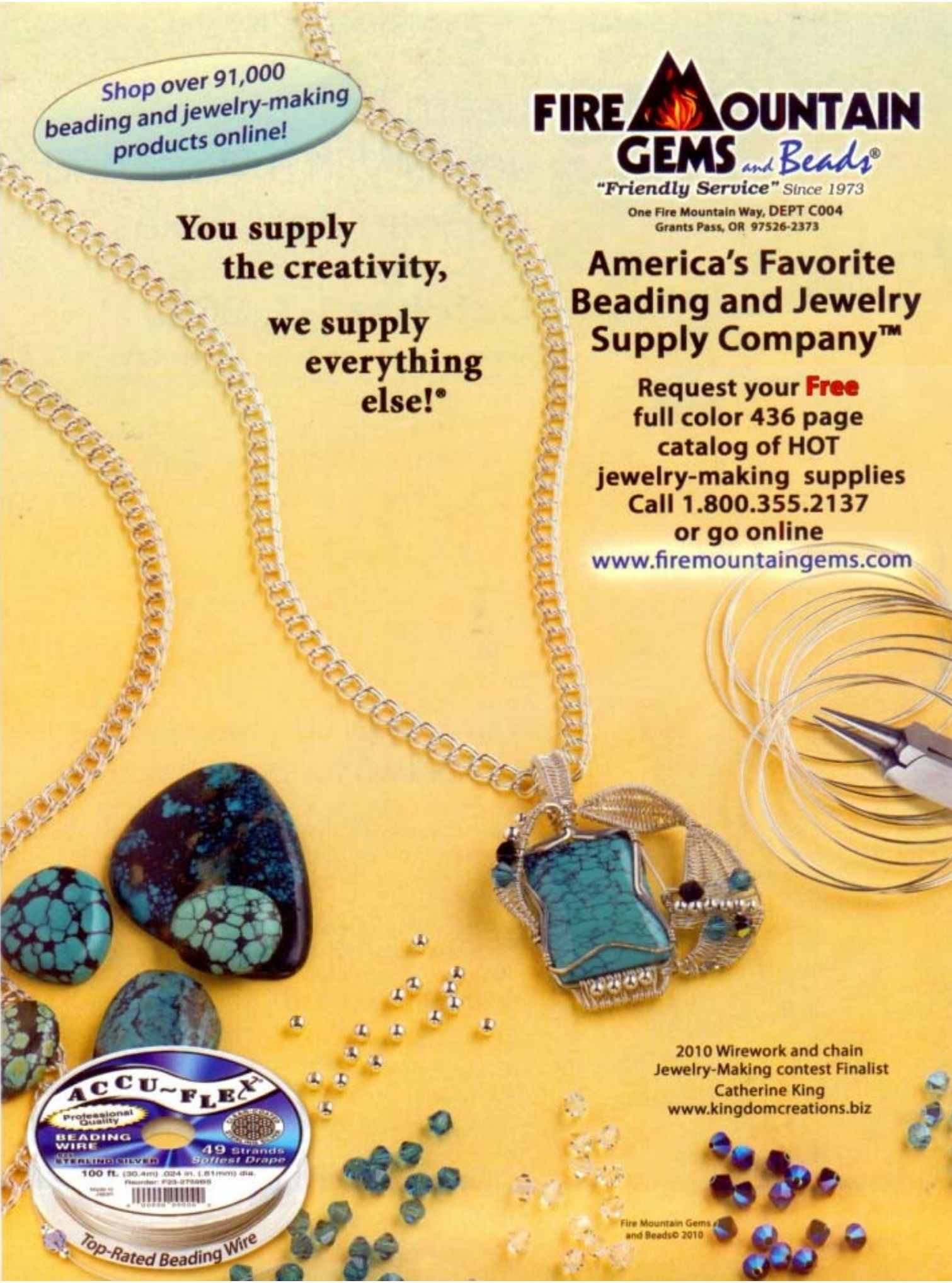
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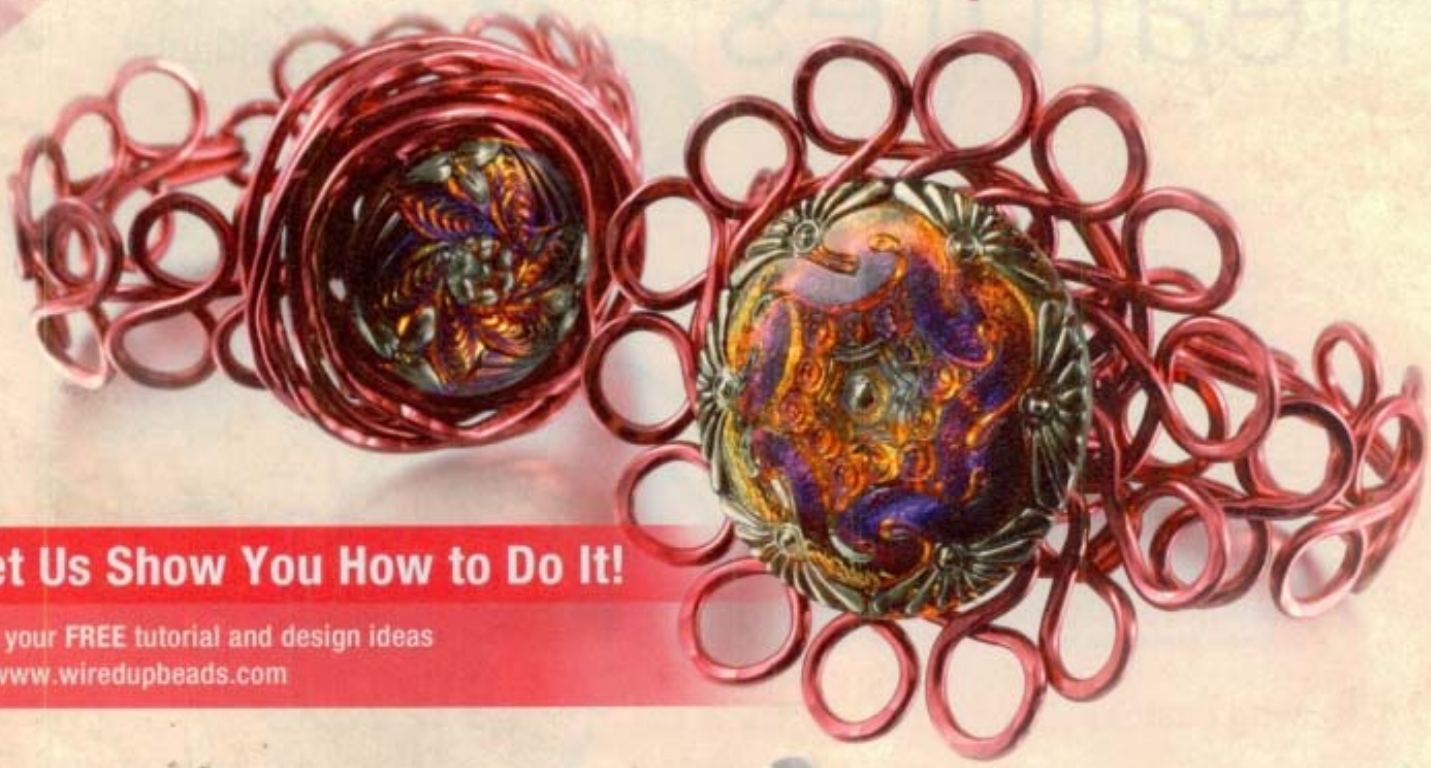

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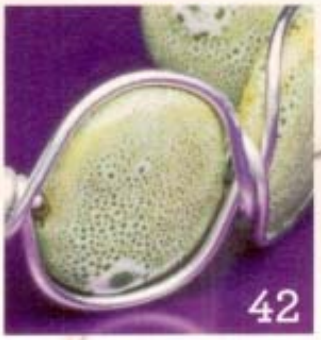

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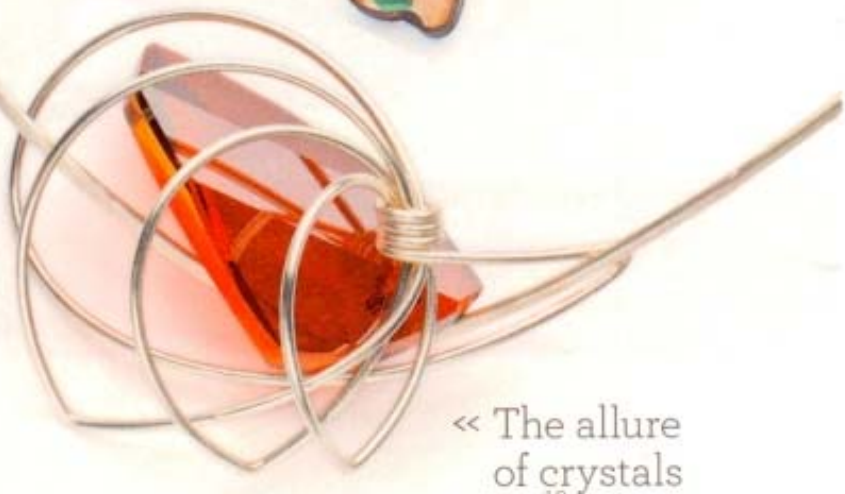

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crystal quad cuff

by Lauren Andersen

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Buried in Jewelry!

I love jewelry. Is there such a thing as a jewelryholic? That's me. I am drawn to jewelry like a fish to water. I can sniff out the jewelry at any shop or craft show. When I travel, all I want to do is find the jewelry artisans in that part of the world. And I never need an excuse to buy jewelry, though I frequently make one when I show my husband my latest purchase. You would think that my being able to make jewelry would have curbed the habit a bit. On the contrary, now I'm also a bead addict.

So I buy and I make, and at this point, it's reached fever pitch in my bedroom. Every surface and wall is covered with jewelry. Buying jewelry holders has also become a pastime out of necessity. So I wonder, I can't be alone with this problem. How do you store your jewelry if you have way more than a jewelry box will hold? Send me an email, along with some pictures, and we'll do a feature on jewelry storage in a future issue.

In the meantime, for you fellow addicts, our issue if brimming with gorgeous jewelry projects, perfect for all the fall fêtes coming up. Our cover piece, by Lauren Andersen, is a stunner. Embellish it with crystals that match your holiday dress, and you're sure to turn some heads! And if you're heading somewhere a bit more casual, Leslie Rogalski's beautiful, earthy, double-strand necklace is captivating. I've seen it on her, and I have to have one!

So go ahead, make some more jewelry. Why not? There's got to be another inch of space on your dresser.

Denise Peck

Denise Peck, *Editor in chief*
dpeck@interweave.com

Did you know?

German silver wire, also known as nickel silver, is an alloy of copper, nickel and zinc. It can be oxidized in liver-of-sulfur. Silver craft wire is plated cooper, and often is non-tarnish, so it won't oxidize in liver-of-sulfur.

Have a comment?

Whether it's a compliment or complaint, we welcome all reader responses. We can be reached through our Web site: www.stepbystepwire.com, by email at sbswire@interweave.com (type "Wire comments" in the subject line), or by snail mail to our offices at 300 Chesterfield Parkway, Suite100, Malvern, PA 19355. Please send it Attn: Step by Step Wire Jewelry. Editorial questions and comments only, please. Subscription problems? Email customerservice@interweave.com.

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Spotlight

By Sara Richardson, Associate Editor

Cool Pendants from Jade Scott

Jewelry artist Jade Scott takes oxidized copper, resin, paper, and fiber, and turns them into the coolest little pendants. She even embroiders some of her pendants through punched holes in the copper to make unique designs and simple sayings. These are great to use on charm necklaces! Add some fun to your jewelry! See Jade's eclectic collection on her Etsy page, http://jadescott.etsy.com, or e-mail her at jadescott@cox.net.

Make Your Own Earring Cards

If you've ever wished you could make your own earring cards to showcase your jewelry, this new tool can help! The Easy Earring Cards Punch Kit helps you make your own earring cards for less. You can punch regular holes or special lever-back holes on your own card stock, or even on your own business cards. All you have to do is insert the card, push down on the punch, and add the earrings to the card. So simple! Earring card blanks are also available in a variety of fun designs. Visit easyearringcards.com

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Katiedids™, created by jewelry artist Katie Hacker, are components specially designed to give jewelry makers the power to customize their creations. The channels in the components allow you to customize it with beads, wire, fiber, polymer clay, resin and more. (Example shows a wire design using a double-circle pendant). There are seven tarnish resistant silver-plated variations: short stick, long stick, scallop, donut, donut with bezel, donut with drilled bezel, and a double-circle pendant. Ask your bead shop, call Beadalon at (866) 423-2325, or visit Beadalon.com for more information.

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Wire works

Some readers shared with us their own versions of the popular charm necklace for which we offered a tutorial in our August/September issue.

Delia Stone, Pensacola, FL Meet Marth-ra, the lunar moth. The spirals on the wings are meant to portray movement. Her body is a lovely shimmering piece of labradorite, and her face is carved bone. See more of my 'Winged Things' series on my Web site: Delia Stone.com.

Arja Aalto-Viittala, Tempere, Finland This brooch is made with 32g wire and fiber, which I twist together. It's a bit like micro-macrame. I'm calling it micro-wire-wrapping because I use such a fine wire gauge.

Watch for a tutorial on this technique in an upcoming issue!

Melodie Bauermeister, Yucca, AZ We visited the Petrified Forest, in Holbrook, AZ when I saw this fossilized squid (Orthaceras), and knew just what I wanted to do with it. I've never done anything so challenging before, so I really had fun wrapping it. I used 24g half hard sterling silver. The "bug" is only about 1 ½" long.

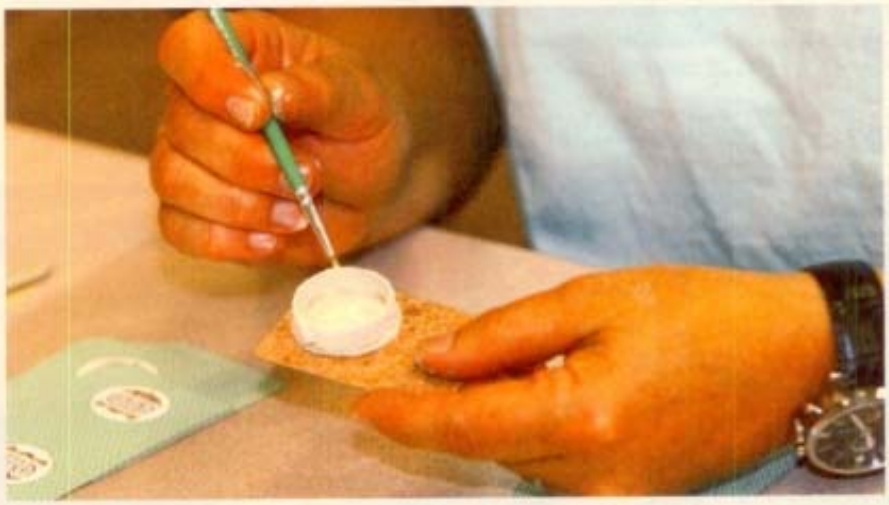
Sarah Selleck, Andover, MN My charm necklace is an homage to my first car - a 1981 Chevy Citation. I hung the door key on an antiqued copper ball chain. I went online and found a picture of the unique "CITATION" emblem, and made it into a copper charm. Finally, I added the copper tag that I hand stamped "My 1st Car."

Cheryl Lane, Charleston, SC

Gloria Cohen, Hingham, MA

By Connie Fox

Learning to be a Student



Get Comfortable with Discomfort.

If you are going to push your own envelope it isn't always going to feel good. You will experience failure more often, and you will try techniques and styles that simply are a poor match for your aesthetic. You get to hang out with frustration as you strive to learn skills beyond the grasp of your competency. And, you occasionally invest in tools, classes or books that take you off course. Oh yes, and one more thing - people may not always be happy with changes that you make in your work.

So who wants to sign up for this torturous trip? You may not be as calm, but the rewards for taking this more adventurous path are significant. Not only will your work develop, your satisfaction with your efforts will grow. Several years ago, I taught a design class where two students were stuck using exclusively neutral colors, not only in their jewelry but in their wardrobes. One of the students picked herself up and marched into bright, bold hues, and the other one remained unchanged. The marcher's work became powerful and exciting while the other student stayed in the background. She revealed she did not want to experience uncomfortable feelings that accompanied being bolder in her life.

Our ability to excel in the role as student can make the difference between making nice jewelry, and making jewelry we really love. The more effective we are at being a student, the more we learn. The more we learn, the skills are reflected in our work. My path as a student has not always been easy, and I dare say the difficult times have been the best (only in retrospect). As I look back, there are a few things I have learned about being a student that stand out: be comfortable with discomfort, and set clear goals. I hope you find these reflections useful.

> Whatever your need, *clearly thinking* through what you want from a class will make it *more likely to happen.*

Although I clearly prefer pleasure over anxiety, frustration, and failure, I know it is part of my learning. And frankly, there is nothing like failure to motivate me to succeed. I almost gave up learning to solder after a protracted difficulty with trying to solder prongs. Eventually I returned to the field of battle (the soldering bench) and it is now one of my favorite and frequently used skills.

I promise you, a little discomfort will bring you more gratification in the end than you can imagine.

Set Clear Goals

I must confess, I spent the first few years as a student chatting most of the time. One particular project, a cuff with at least 30 wire rivets, turned me around. It simply was taking me forever to complete the rivets until I confronted my propensity to socialize, perhaps, a little too much. I set down an important goal – I can chat all I want but I must be riveting at the same time.

A simple goal such as "work while you talk" can make a big difference in productivity. Without an objective it is all too easy to stray from what you really want to accomplish. Social goals are important too, especially if you are stressed with your job, your honey, or the kids. In this case you may want jewelry to primarily be about fun, and less about accomplishment.

Whatever your need, clearly thinking through what you want from a class will make it more likely to happen. Don't hesitate to let your instructor know what you want (nicely, right?). A quick email prior to the class will give you and the teacher an opportunity to talk about meeting your needs (and to discuss if your needs are beyond the scope of the class).

Take some time to think about your long term goals. Do you want to be a teacher? Do you want your jewelry in galleries? Do you want to make a living as a designer? Once you have your destination in place, all the small goals along the way should point in this direction. If you make jewelry simply for the joy of it, keeping this in mind will help you walk your own path.

See you in the classroom!

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razzle dazzle

the allure of crystals

By Ronna Sarvas Weltman

What makes a crystal beautiful? Sometimes I think one of the reasons art intrigues us so much is that we respond to its inference of metaphor. It gives us a glimpse into possibilities, into the greater depth and meaning and layers of complexity that make up our lives. It was an examination of a Swarovski crystal that led me to a deeper contemplation of the importance of art jewelry – why creating jewelry is not a hobby or even simply profession, but rather a commitment to share what is beautiful and finely crafted, and resonating beyond the materials that it is made from.

Manmade crystals are created by cutting glass that has added lead oxide into facets. When light is reflected off the lead oxide particles, you are treated to the dazzling display that makes crystals so captivating. Swarovski crystals are celebrated for the precision that goes into their crafting, resulting in astonishing brilliance. They come in many shapes, colors and sizes, including beads and pendants.

Each facet reflects myriad lights and colors from its environment. One can't help being pulled in to examine it a little closer. It's sort of like the fascination we feel looking at a fire. Constantly changing, never predictable, always begging the question "What next?" Couldn't we say the same about our lives?

Create jewelry with crystals, and you've crafted a world of intrigue and energy in one wearable piece.

Of course, just using a beautiful crystal does not insure that the finished piece will be attractive. It is in the artistry of the finished piece that the crystal comes alive. I think crystals are sometimes unfairly characterized as "too traditional" or boring. I'm therefore particularly delighted when wire artists use them in non-traditional design.Brenda Schweder is a Swarovski Elements Ambassador, meaning she is part of a network of teaching artists who share inspiration and techniques for using Swarovski crystal.

Schweder's Cage Contender ring is a riot of energy and intrigue. In this piece the wire is black and shiny. Several gauges of wire encircle a multifaceted bead, which reflect the dark wire and the light in the environment. The overall effect hints at darker worlds within in our own.

"I love to work with mixed media," explains Schweder. "I love the juxtaposition of the brilliance and light of crystal with the luster and deep richness of steel. The luster versus the brilliance is a really nice contrast."

Many materials have challenges, and the biggest challenge in working with crystals is their fragility. Generally speaking, they're strong enough to hold up to the wear and tear of normal usage once a piece is finished, but care needs to be taken when combining crystals with wire, particularly with a stronger wire, such as steel, so the crystal is not chipped or cracked.

Schweder is quick to point out that steel is a super hard substance, and she is always cognizant of that when creating jewelry with crystals. "You need to choose a wire gauge that isn't too big for the drilled holes," she explains. "Sometimes I'll work the wire away from the crystal. If I need to make a bend near the crystal, I'll place a plier between the crystal I'm working with and then bend, so I'm bending against the plier and not the crystal."

Since she is a Swarovski Elements Ambassador, Schweider loves to explore – and share – ways to use crystal in non-traditional ways, particularly if she can use crystals in creations that are avant garde and edgy. She enjoys experimenting with Swarovski elements that aren't beads, such as round, fancy and flatback stones.

Lilian Chen is also a Swarovski Elements Ambassador. She loves shine and sparkle, which is why she loves working with crystals. "Every piece is a challenge for me," she explains. "When I make something, I want it to catch people's eyes. I hope that it's like nothing they've seen before. I like to use new

Previous page: Tsunami, Lilian Chen. 16g colored wire, Swarovski Elements 6620 Avant-Garde. Photo: Jim Lawson

This page:
Top: Light on Stone by Ronna Sarvas Weltman. Sterling silver, turquoise, 8mm tapered Swarovski crystal and 4 mm tapered Swarovski Crystal in Garnet
Middle: The Cage Contender Ring by Brenda Schweder. Steel wire, Swarovski Fancy Stone Article 4869 in Crystal.
Below: Deja Blue by Yolanda Tsen Espinoza. Sterling wire, 20mm x16mm Swarovski Crystal Cosmic Sew-on Rhinestone in Aquamarine

shapes and colors of crystals in big sizes.

Chen's inspired way with wire has graceful swoops and flourishes. Whereas Schweder's style is an edgy counter to Bottthe crystals' delicacy, Chen's wire design plays upon the polish and delicacy of the crystal. Her airy wire style makes the crystal even more ethereal. (See Lilian's Art of Wire Earrings on page 50.)

Crystals are also a fabulous contrast to organic and primitive elements. The crystals, turquoise and primitive wire coiling in "Light on Stone" are all so physically and aesthetically dissimilar that none overpowers another. The turquoise focal stones are much larger than the crystals, but because each facet in the crystals catches and reflects their surrounding light and color, they are easily as dominant in the eye of the beholder. The precision of the crystals juxtaposed with the primitive coiling add more emotional complexity to the necklace.

Yolanda Espinoza's Deja Blue brings to mind the expression "Discretion is the better part of valor." Sometimes a crystal can be so astonishing that the best design is minimal and restrained. Her lovely and simple symmetrical wire ring allows the crystal to be the sole focus of this piece, while the wire gracefully recedes into the background. In this piece, it's all about the bling.

Another aspect of crystals that I find delightful is the wide assortment of color. Unless you work with colored craft wire, your color palette is limited to a few metal finishes. I love looking at the beautiful array of crystal colors, and the fabulous possibilities it inspires.

And if you're feeling like you'd like a little more inspiration? Create-Your-Style.com is a Web site developed by Swarovski to share design ideas and techniques. It includes designs, products, instructions, events and even biographies of each of the Ambassadors.

It would be unfair to conclude an article about crystals without this solemn warning: Once you become enamored with crystals, there's no going back. I have so many designs in my head that I can't wait to play with. The crystals are calling to me. And I'm listening to their siren song.

Wave, Lilian Chen. 14g silver plated wire, Swarovski Elements 6620 Avant-Garde. Photo: Jim Lawson

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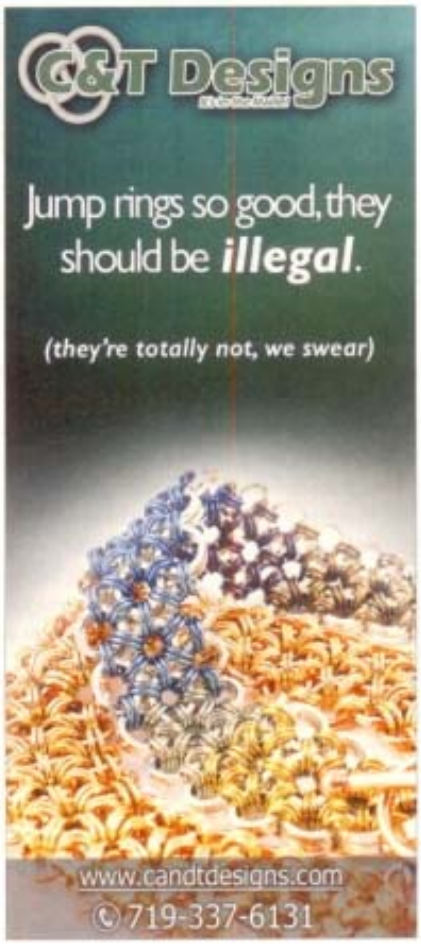


skill level

tools & supplies

- 16-gauge 6.5mm ID jump rings, 2
- 18-gauge 4.5mm ID jump rings, 9
- 20-gauge round silver wire, 8"
- 26-gauge fine silver wire, 5½'
- 22-gauge 1" silver discs, 4
- Silver toggle clasp
- 10mm tall brown lampwork disc beads, 2
- 8mm round tanzanite purple crystals, 4
- 10mm tanzanite flower-shaped crystals, 4
- 4mm crystal bicone violet beads, 24
- 12mm lavender Lucite flowers, 12
- Size 11 purple seed beads, 12
- Chain nose pliers, 2 pair
- Metal dapping block with 1" well
- Chasing hammer
- Hole punching pliers with 1.25mm hole
- Hole punching pliers or 2-hole punch with 1.8mm hole
- Fine steel wool
- Rawhide hammer
- Flush cutters

Resources: Lampwork beads from Tickle Me Beads, ticklemebeads.com. Lucite flowers from The Beadin' Path, beadinpath.com or ticklemebeads.com All silver and crystals from Rio Grande, riogrande.com.

floral strainer bracelet

Unique focal pieces with crystals and Lucite.

By Cassie Donlen

Try your hand at incorporating your favorite crystals into a domed silver discs bracelet. After punching the holes into the silver discs, they do not look like anything special. Just wait though...once the discs are domed and brushed with fine steel wool, they look quite sharp.

1 Take the silver discs, and punch small holes all over each one in a random pattern. On opposite ends of each disc, punch two larger holes using 1.8mm hole punching pliers or a two-hole punch. These two holes need to be larger to accommodate the thickness of the jump rings.

2 Use a rawhide hammer to flatten down any rough edges made by punching the holes.

3 Place one of the silver discs into the 1" well of the doming block. Use the corresponding large dap and a hammer to force the flat disc into a dome shape. Repeat for the remaining discs. Brush the silver discs with fine steel wool to give them a brushed satin look.

4 Take a 5" strip of 26g silver wire. String on a seed bead, and fold the wire in half so that the seed bead is in the center. Thread on one 4mm bicone crystal, and a 10mm Lucite flower onto both ends of the silver wire.

5 Three of the flowers will be placed onto each disc. Taking this into account, place both ends of the wire into a hole on the silver disc, making sure that there is enough room for the other two flowers. Thread on a 4mm bicone crystal onto both ends of the wire. Spread the two wires apart into a 180° angle.

6 Choose two holes that are close to the flower. Thread one wire into each of these holes. Use a pair of chain nose pliers to pull the wire through the hole if needed. Coil three to four times around the base of the flower. Trim the wire and push it down so it is flat. Repeat for the second wire.

7 Add two more flowers for a total of three on each silver disc. Do not thread the wires through the two larger punched holes.

8 Take a 6" piece of 26g wire, and thread it in alternating patterns, an 8mm round crystal and a 10mm flower-shaped crystal for a total of eight beads. Shape the wire into a circle. Remove any slack in the wire, and twist the wire for three coils to make it tight. Trim each end, and use a pair of chain nose pliers to flatten the trimmed wires.

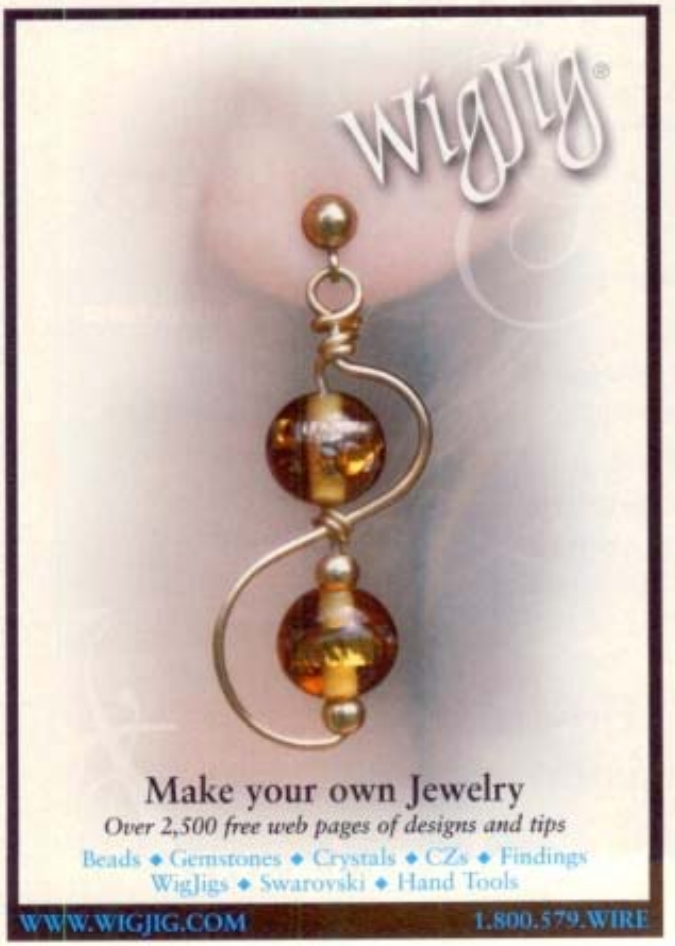
9 Take a 4" piece of 20g wire and make a wrapped loop on one end. Thread on a lampwork disc bead, and make another wrapped loop. Repeat for the other lampwork bead.

10 Open a 6.5mm jump ring, and thread it gently over one side of the crystal circle. Before closing the jump ring, thread it through one of the larger holes of a silver disc. Add a second 6.5mm jump ring onto the opposite end of the crystal circle, and through a large hole on another silver disc. Close the jump ring.

11 Using the 4.5mm jump rings, add the lampwork beaded links in between the rest pf the discs. Lastly, add the ring of the toggle clasp.

12 Add three to five 4.5mm jump rings onto the toggle bar before attaching it to the silver disc. If the bracelet is too small, just add additional jump rings. If it is too large, remove a jump ring or two.

Cassie Donlen
has been a lampwork artist and jewelry designer for the past eight years. She lives in St. Louis, Mo. with her husband and three sons. Cassie has a line of instructional DVDs covering lampworking and jewelry design. Visit her Web sites at glass-beadle.com or ticklemebeads.com.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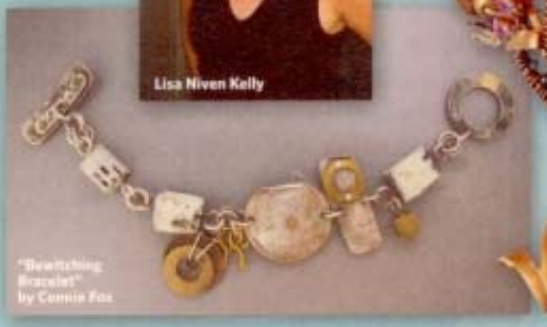

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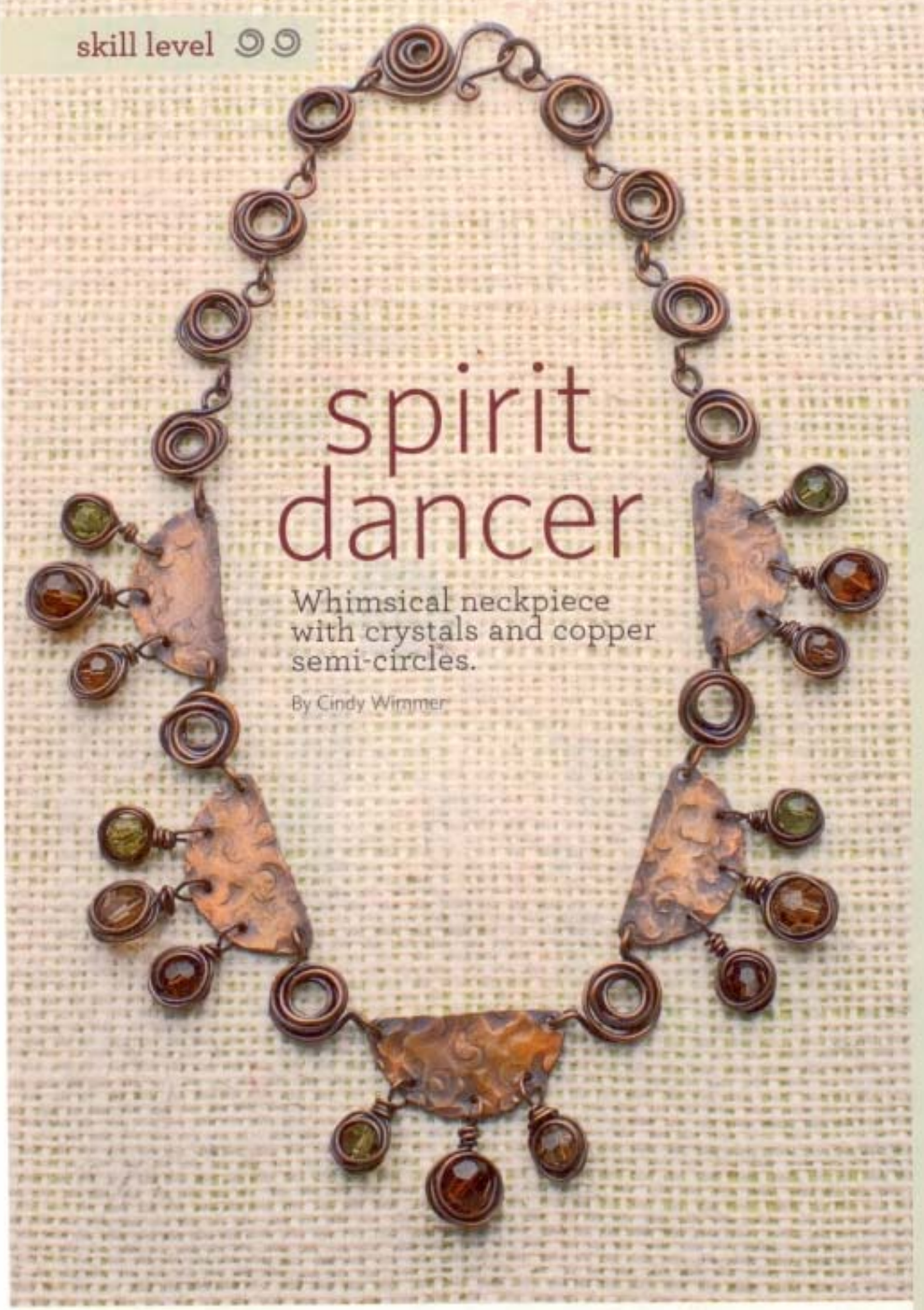
skill level

spirit dancer

Whimsical neckpiece with crystals and copper semi-circles.

By Cindy Wimmer

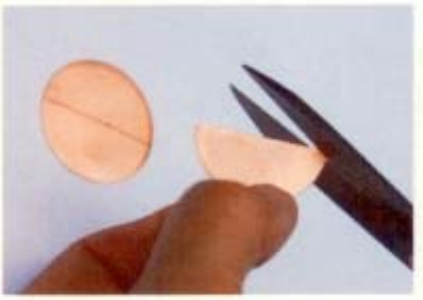


This necklace combines a rustic look with the sparkle of Swarovski crystal. You can create this stunning piece with just a few components: copper discs, crystals in your favorite color combination, and copper wire! The finished length is 16¾".

tools & supplies

- 16-gauge pure copper wire, 8"
- 18-gauge pure copper wire, 8'
- 22-gauge pure copper wire, 11'
- 1 1/8" copper circle blanks, 5
- 6mm CRYSTALLIZED™- Swarovski Elements olivine rounds, 5
- 6mm CRYSTALLIZED™- Swarovski Elements smoky topaz rounds, 2
- 6mm CRYSTALLIZED™- Swarovski Elements light smoked topaz rounds, 3
- 8mm CRYSTALLIZED™- Swarovski Elements light smoked topaz rounds, 2
- 8mm CRYSTALLIZED™- Swarovski Elements smoky topaz rounds, 3
- 6mm OD jump ring, 1
- Round nose pliers
- Flat nose pliers
- Flush cutters
- Ball peen hammer
- 6mm dowel
- Plastic mallet
- Hole punch, 1.80mm
- Metal shears
- Chasing hammer (optional)
- Steel bench block
- Metal file
- Black Sharpie marker
- Ruler
- Liver-of-sulfur
- Fine steel wool
- Polishing cloth
- Rotary tumbler (optional)

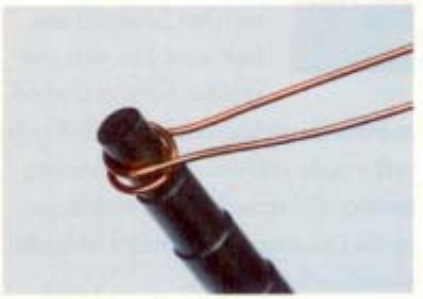
Resources: Copper wire and round discs from fundametals.net. Crystals from Artbeads.com.



1 Draw a line across the center of each copper blank with a Sharpie and a ruler. Using metal shears, cut the circle blanks in half. Trim the tips of the sharp edges on each semi-circle.

2 Hammer the copper blanks with a rubber mallet to flatten. Add texture by using a chasing hammer. File smooth the edges of the metal.

3 Using the hole punch, make holes in the left and right corners of the metal blanks. With the Sharpie, make three marks evenly spaced along the rounded edge of the blank. Punch holes on the marked spaces. Hammer the blank with a plastic mallet to remove any burrs. Set the copper pieces aside.



4 Cut twelve 8" pieces of 18g copper wire. Bend the wire in half to form a "U", and place a 9mm dowel at the center point. Wrap both tails of wire around the dowel for a full turn.

5 Remove the dowel, and continue to bend and press the ends of wire around to create a freeform circle shape.

6 When just under 1" of wire remains on each side of the circle, bend the tail wires perpendicular to the upper third of the coiled circle. Trim the wires to ½". Hammer the circle link several times on either side with the chasing hammer. With the round nose pliers, create simple loops with the tail wires. Repeat this step for a total of four links.

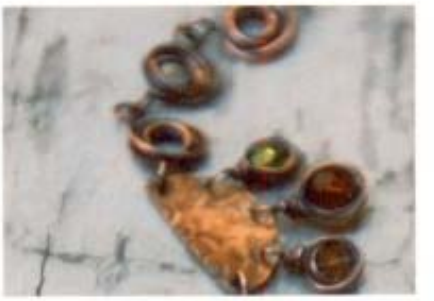
7 Open the simple loops in the coil links, and attach each side to a metal semi-circle.

8 Repeat Steps 4-6 to create links with the remaining eight pieces of wire, with a variation in the loop orientation. One loop is perpendicular to the coil link as before. The other loop is on the same plane as the circle coil. Attach a series of four links together. Attach one 4-link segment to both sides of the copper semicircles.

9 With the 8" piece of 16g wire create a "swan" style clasp and hammer the curved hook portion to flatten. *(See Wire Basics).* Attach the swan clasp to one side of the necklace, and the jump ring to the end of the other side.

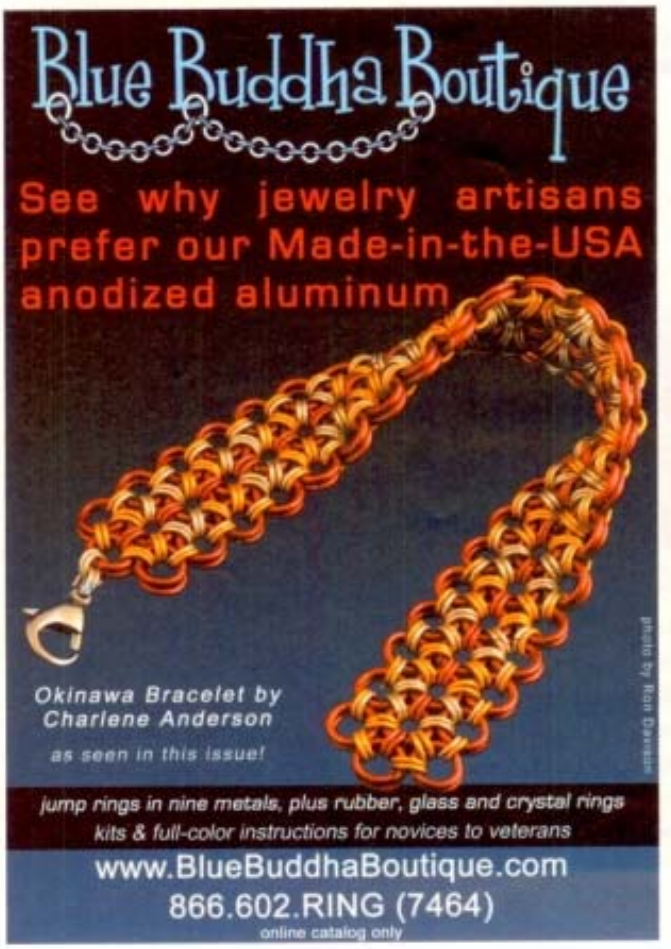
10 Cut a 10" piece of 22g wire. Bend the wire in half, and string on an 8mm crystal, pushing it to the center of the wire. Wrap the wires around the crystal, crossing each other, and pressing around the crystal in opposite directions. Continue wrapping the wires around the crystal until one tail wire is 1" and the other is approximately 1½".

11 With flat nose pliers, bend the longer wire so it is perpendicular to the crystal. Wrap the shorter wire around the longer wire, for two turns and trim. Make a wrapped loop with the longer wire, inserting the loop into the center hole of the metal semicircle before finishing the wrap. Repeat these steps and attach the remaining four 8mm crystals. Cut ten 8" pieces of 22g wire and repeat Steps 9-10 using the 6mm crystals. Attach the 6mm crystals to the copper semicircle.



12 Oxidize the necklace in liver-of-sulfur. Buff the darkened areas with fine steel wool. Use a polishing cloth to highlight the wire, or use a tumbler to polish and work-harden the wire and metal.

Cindy Wimmer is a jewelry designer who lives in Virginia with her husband and four sons. Her wire jewelry has been published in several beading publications. Cindy is the co-founder of ArtBliss, hosting jewelry and mixed-media workshops in the DC area. Visit Cindy's Web site, sweetbeadstudio.com.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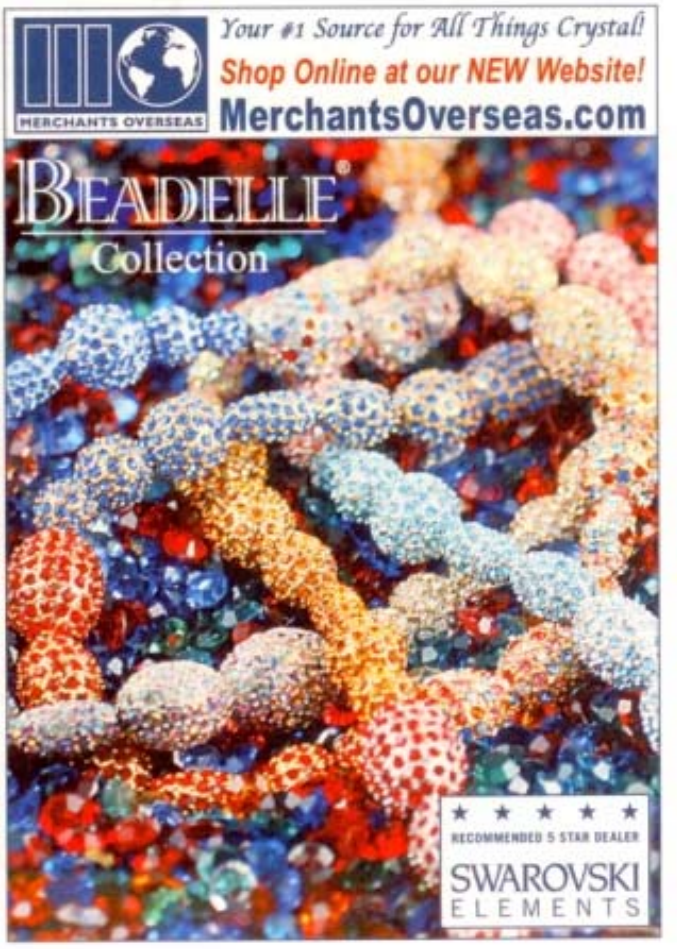


skill level

double delight

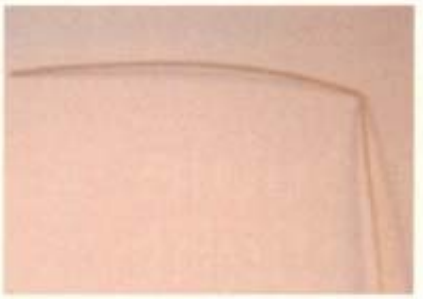
Double wrapped loops create a one-of-a-kind chain.

By Karen Galbraith

A perfect pairing of sleek silver double-circle links with the golden glow of Swarovski crystals, this necklace set adds a bit of sparkle to your holiday season. Whether silver and gold reminds you of new and old friends, or what you hope to find in a wrapped box with your name on it, this combination never disappoints. Don't be misled by how simple the necklace and earrings are to make, this beautiful set makes quite a statement!

tools & supplies

- 22-gauge sterling dead soft wire, 8'
- 6mm CRYSTALLIZED™—Swarovski Elements Crystal Golden Shadow Helix beads, 13
- 8mm CRYSTALLIZED™—Swarovski Elements Crystal Golden Shadow Helix beads, 11
- 12mm CRYSTALLIZED™—Swarovski Elements Crystal Golden Shadow Helix bead
- Sterling oval link chain, 2"
- 9.1mm sterling oval trigger clasp
- Sterling earwires, 2
- Round pencil
- Chain nose pliers
- Round nose pliers
- Bent nose pliers
- Flush cutters
- Chasing hammer
- Steel bench block



1 Cut eight 6" lengths, four 2" lengths, three 4" lengths, and ten 2¼" lengths of 22g wire. With all eight 6" lengths of wire, make a 90° bend approximately 2¾" down the wire.

2 Wrap the 3¼" tail around the pencil two times. Keeping the pencil in place, wrap the "tail" around the remaining length of wire to close the double loop.

3 Remove the pencil. Slide one 8mm crystal onto the remaining length of wire. Approximately ⅛" above the bead, bend the wire at a 90° angle.

4 Again, at the bend, wrap the wire around the pencil twice. Wrap the double loops closed, keeping the pencil in place. Snip off any excess wire.

5 Remove the pencil. Using the bent nose and chain nose pliers, gently pull the double loops apart.

6 Following Steps 2-5, create a total of eight double-loop links.

7 Take a 4" length of wire, and at the 2¾" point, make a 90° angle, wrap around the pencil twice and wrap closed, as before. Slide on an 8mm crystal. Above the bead, create a regular wrapped loop. Gently pull the double loops apart.

8 Take a 2" length of wire, and hammer one end into a paddle. Slide on the 12mm crystal.

9 Using a regular wrapped loop, attach the 12mm bead to the double-loop link from Step 8 where the loops intersect.

10 To assemble the necklace, create wrapped loop links with 2¼" lengths of wire and the 6mm crystals. Attach each link where the double loops intersect BEFORE wrapping them closed. Attach two 6mm links at the center of the pendant.

11 Once all the links have been attached, add the clasp to one end of the necklace, and the chain to the other with regular wrapped loop links. For a pretty finishing touch, using a 2" length of wire, hammer the end of the wire into a paddle, slide on a 6mm crystal, and attach it to the end of the chain with a wrapped loop.

12 To make the earrings, follow Steps 7-9, but using a 6mm and an 8mm crystal. Attach an earwire to the regular wrapped loop. Repeat for the second earring.

Karen Galbraith lives in Carlisle, Pa. with her husband and two boys. After years of bug hunting and watching sports, she began making jewelry in 2004 in an effort to reconnect with her girly side. She enjoys working with a variety of materials. Her work can be found in several galleries in Central Pennsylvania and through her Web site, JumpingJunebug.com.

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skill level

sugar plum petticoats

Light, delicate, elegant necklace.

By Kerry Bogert

While visions of sugar plums dance in my head, I like to imagine a gathering of little fairies making ready for a holiday party. No doubt, one would be sporting this sparkly number. Can you picture her twirling under the twinkle lights? The recycled sari silk cording used as the tie back makes this adjustable in length to match any neckline.

tools & supplies

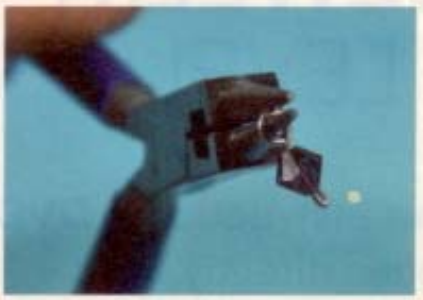
- 20-gauge sterling half hard wire, 21'
- 24-gauge sterling half hard or dead soft wire, 1'
- 4mm CRYSTALLIZED™—Swarovski elements, 21
- 6mm CRYSTALLIZED™—Swarovski elements, 29
- 8mm CRYSTALLIZED™—Swarovski Elements, 3
- 12" lengths of Sari silk cording, 2
- Chain nose pliers
- Round nose pliers
- Wire snips
- Ring mandrel
- Metal files
- Liver-of-sulfur
- Polishing cloth
- Rotary tumbler with stainless steel shot

Resource: Sari silk cording from Objects andElements.com.

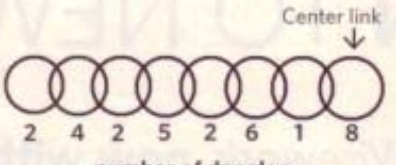
1 Cut 27 6" pieces of 20g wire. Start wrapping the wire around the small end of the ring mandrel, about 1½" from the end of the wire. Wrap the mandrel 1½ times leaving the last 1½" unwrapped.

2 With chain nose pliers, grasp the two parallel wraps of wire, and wrap the straight end of the wire around the single area of the ring three times (as you would a wrapped loop). Trim the excess wire, and file the sharp ends. Repeat this on the other side of the ring. The wraps will be on opposite sides of the ring.

3 Using another 6" piece of wire, wrap the mandrel again as you did in Step 1. Before repeating Step 2 on this ring, slide the first ring onto the new ring, linking the two together. Repeat Step 2. Continue linking the rings of the chain together in this way until all 27 links are made.



4 Create an assortment of crystal dangles. Using 1½" lengths of 20g wire, roll back the end of the wire to form a simple headpin, add the crystal, and then form a simple loop. You will need to make 21 4mm dangles, 29 6mm dangles, and three 8mm dangles.



5 Add the dangles to the base chain according to the diagram, moving from the center out. The diagram shows the left side of the necklace, repeat the same pattern on the right side.

6 Take an 8" piece of 20g wire. Wrap it twice around size 12½ on the ring mandrel. Before wrapping the ring closed, slip one end through two links in the chain. Wrap the ends as you did in Step 2. Do this a total of four times in front of the necklace.

7 Oxidize the piece in liver-of-sulfur. For a gunmetal-colored patina, polish the oxidation only slightly. Tumble in a rotary tumbler with stainless steel shot, water, and cleaning solution for about 45 minutes.

8 For an adjustable length necklace and a touch of whimsy, add a 12" length of sari silk cording to the first and last links of the chain. To attach the cording, thread about 1" through the link. Hold a 6" piece of 24g sterling wire in line with the cording. Wrap the wire around the cording and the first 1" of wire several times. Trim the excess wire and file the ends.

Kerry Bogert is a lampwork bead artist and jewelry designer. She is also a former graphic designer turned stay-at-home mom of three wild and wooly kids. Most known for her diverse style, Kerry's designs range from sleek, simple creations to over-the-top playful pieces that grab attention. She is the author of the new book *Totally Twisted* (Interweave, 2010). To find out more about her unique beads and jewelry, visit kabsconcepts.com or send an email to kerry@kabsconcepts.com.

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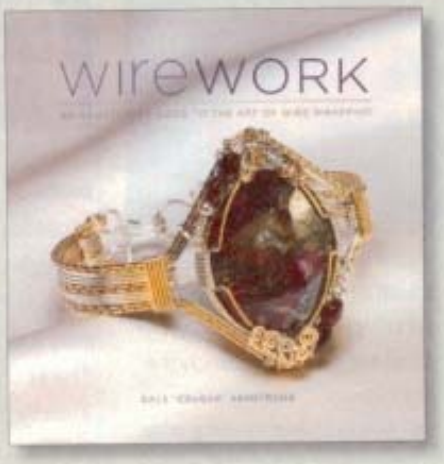

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#46

skill level

whimsy hearts

Coiling adds dimension to these fun earrings.

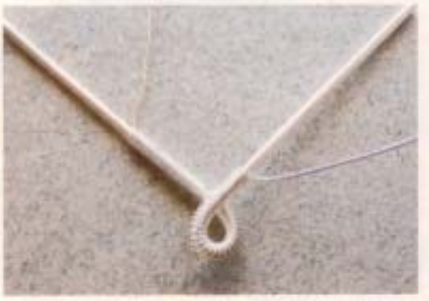
By Jodi L. Bombardier

My first version of this earring had the heart arches level, but it was obvious they would be a lot more fun if one side of the heart was angled higher than the other. Try versions made in copper with green amethyst drops, or sterling with garnet and pearl drops.

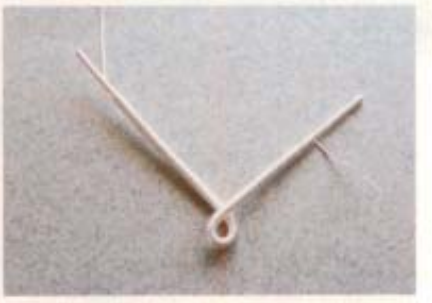
tools & supplies

- 16-gauge dead soft sterling silver wire, 7 ½"
- 22-gauge dead soft sterling silver wire, 10"
- 26-gauge dead soft sterling silver wire, 8"
- 14mm CRYSTALLIZED™- Swarovski Elements tanzanite crystal drops, 2
- Earwires, 2
- Flush cutters
- Round nose pliers
- Chain nose pliers
- Ruler
- Sharpie

1 Cut two 3¾" pieces of 16g wire. Mark both wires at 2". Grasp the wire with round nose pliers on the mark, and push both wire ends around the pliers, forming a V with a loop.



2 Cut 4' of 26g wire. Coil the long side of the heart wire frame, with the beginning tail nearest to the small V loop. Push the coil around the bottom loop made in Step 1.



3 Continue coiling and pushing the coil around the frame until there is about ½" of bare frame left on both sides.

4 Make a small loop on each end facing inward, leaving the loop slightly open so the coil can slide inside the loop. Continue to roll the loop, creating the heart arch.

5 If necessary, gently push the heart arches together so the small loops touch. Push the coil until it is touching in the center where the two small loops come together. Add more coil, if necessary, to the second side of the heart frame up to where the two small loops touch.

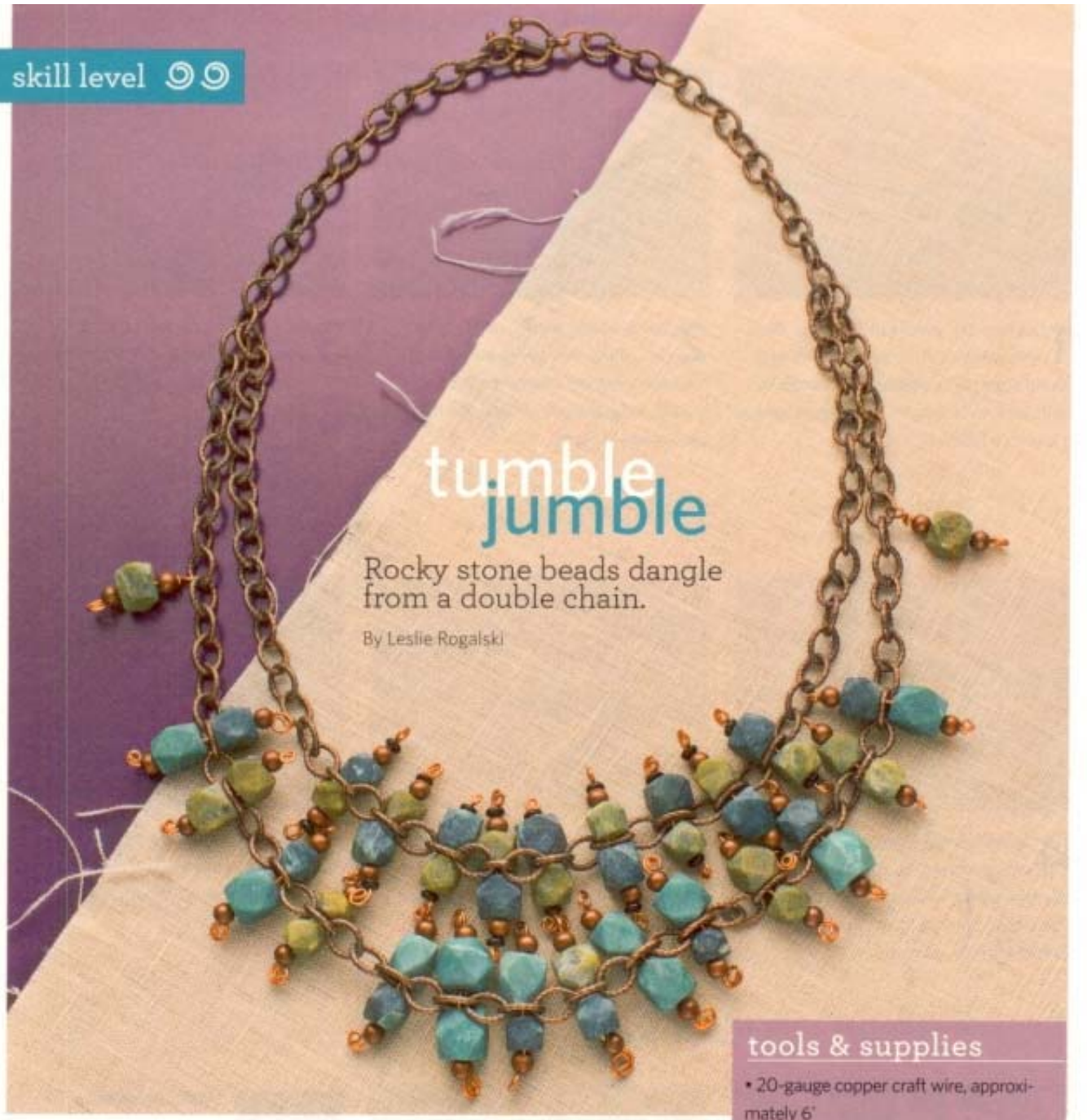
6 With the remaining 26g wire tail, lash the small loops together with three or four coils. Cut both wire tails.

7 Cut 5" of 22g wire. Start a wrapped loop on one end of the wire, but before wrapping the loop shut, slide a drop onto the loop. Complete the wrapped loop.

8 On the other end of the wire, begin another wrapped loop but before wrapping attach it to the bottom loop of the heart, then complete the wrapped loop by wrapping over the wrap created in Step 8. Add an earwire to the small loop of the highest arch or the arch itself, whichever allows your heart to hang properly. Repeat Steps 2-8 to make the other earring.

Jodi L. Bombardier is a self-taught jewelry designer, wire wrapping since 2005 and wire weaving since 2008. Her jewelry is currently sold in stores in Arizona and at bead and jewelry shows throughout the U.S. She is a contributing author to the book *Wire Style*. Her first Interweave book, *Weave | Wrap | Coil Creating Artisan Wire Jewelry*, will be available December 2010. Please visit her Web sites, www.Jewels-By-Jules.com and www.JewelsByJules.Artfire.com, and her blog at www.Online-Wire-Wrapping-Instructions.com for helpful hints and tips.

skill level



tumble jumble

Rocky stone beads dangle from a double chain.

By Leslie Rogalski

I wanted to make a sophisticated but primitive-style necklace, and that led to this design. Capture your favorite stone beads on spiral-ended, wire "spikes" that pass through the links in a chain, and double up to create a substantial double-strand necklace. All beads must have holes large enough for 20-gauge wire. This project makes a necklace that has a 24" inner length and 26" outer length. The spikes have a nice jumbled look when this piece is worn, hence the name.

tools & supplies

- 20-gauge copper craft wire, approximately 6'
- 5mm x 10mm link cable chain, brass or copper: 25 ½" (about 88 links) and 14 ½" (about 52 links)
- Stone beads (serpentine), 5mm x 8mm-6mm x 12mm, 48
- 3mm round large-holed copper beads, 50
- 3mm-4mm black stone or glass rondelle beads, 18
- Round nose pliers
- Chain nose pliers
- Wire snips
- 6mm OD jump rings, 2
- Clasp

Resource: Wire from Parawire, parawire.com.

Wire tip:

- Make a sample spike to gauge the length of wire pieces needed for spikes; lengths will vary depending on the size of stones and beads, the bit of wire needed to pass through the link in the chain, and the desired size of spirals at each end.

To Begin:

To determine the wire length, cut a 2½" test piece of wire. Make a spiral at one end using about ⅜" of wire. String a rondelle, a round, and a larger stone. Pass the wire through one chain link. String a larger stone, a round, and a rondelle on the wire on the other side of the link. Adjust what you cut for your spikes as needed to allow a nice second spiral without too much waste in snipped ends.

1 Cut wire pieces for a total of 25 spikes and two dangles. Start the spikes 30 links from one end of the longer length of chain. Make a small spiral on one end of one piece of wire. String a round and a large stone. Pass the wire through link 30.

2 String a large stone and a round. Cut the wire end to about ⅜". Finish the wire with another spiral, coiled tight enough to hold the strung beads against the chain.

3 Skip a link moving away from the end of the chain, toward the center. Add another spike as in Step 2. Skip two links, add a third spike. Skip a link, add a fourth spike.

4 Skip two links and add six more spikes, alternating every other link. Skip two links after adding those. Add another spike, skip a link, add another spike. Skip two links. Add another spike, skip a link, add another spike.

5 Count 7 links from the last spike, and add a single stone wrapped dangle. Count 7 links from the first spike added, and add a dangle on the other side of the chain. Snip off a link if needed to have the same number of links remaining, on both sides. Attach the clasp to each end with a jump ring.

6 Take the shorter chain, and count in 18 links from the end. Make aspike with a rondelle, a round, and a smaller stone. Pass it through the 18th link in. String a stone, a round and a rondelle. Spiral to keep the beads snug against the chain. Add 8 more spikes, one through every other link. There should be 18 links remaining on both sides of the chain; if not, cut off a link.

7 Count in 15 links from one end of the long chain. Carefully snip open that link. Open it like a jump ring, and capture the end link of the short chain. Close the link. Repeat on the other end.

Leslie Rogalski is a jewelry artist and writer living in Philadelphia. Formerly the editor in chief of *Step by Step Beads*, and the editor of *BeadingDaily.com*, she appears on the PBS television series *Beads, Baubles, and Jewels*. Leslie is the creator of *DoodleBeads*, a DVD of seed bead lessons and has had her jewelry designs appear in *Beadwork*, *Step by Step Beads*, *Creative Jewelry*, *101 Wire Earrings*, *Easy Wire*, and *Chain Style*. Contact her on Facebook.

skill level

rock star earrings

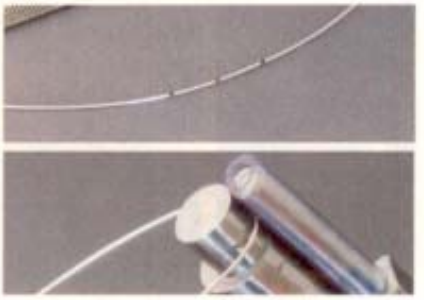
Cascading chains with sparkling briolettes.

By Deborah Gray-Wurz

The earrings are fun, flirty, flattering and can be worn with casual attire or dressed up. Fluid cascading sterling silver chain combined with the faceted gemmy briolettes allow the hidden rock star in you to emerge.

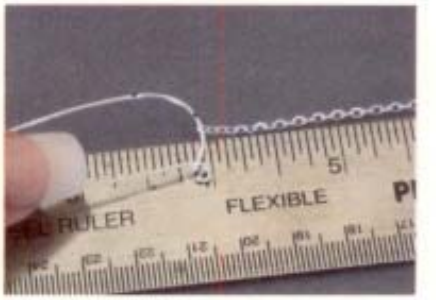
tools & supplies

- 18- or 20-gauge dead soft sterling wire, 16"
- 26-gauge dead soft sterling silver wire, 6'
- 1.8mm x 1.5mm sterling flat cable chain, 2'
- 3mm sterling long and short chain, 2'
- 4mm sterling beads, 2
- Balled headpins, 8-10
- 7mm beads (pearls), 4-6
- 8mm briolettes, 2
- 12mm briolettes, 6
- Flush cutters
- Chain nose pliers
- Flat nose pliers
- Nylon jawed pliers
- Metal file
- Stepped forming pliers 2mm/3mm/4mm (or wooden dowels in same diameters)
- Stepped forming pliers 13mm/16mm/20mm (or wooden dowels in same diameters)
- Bench block
- Chasing hammer
- Sharpie fine point marker
- Liver-of-sulfur (optional)



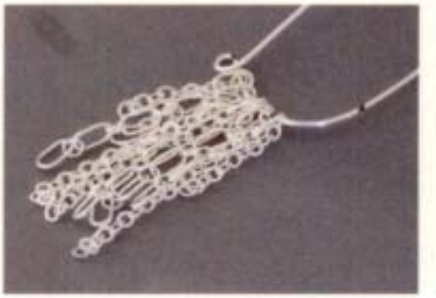
1 Measure and cut 8" of 18 or 20 gauge wire. Using a fine point Sharpie, mark the center at 4", and ½" on both sides of the center. Place the center mark of the wire onto the 13mm step of the pliers. Gently curve the wire with your fingers.

2 Place the 2mm step of the pliers on the inside of the curve at the mark ½" from the center. Roll the wire upward toward the center top of the earring around, and down. Use your fingers to guide the wire. Do not repeat this step on the opposite side yet.



3 Feed the end link of the flat cable chain onto the sterling wire. Cut the chain at ¾"-1", and set the remaining length aside.

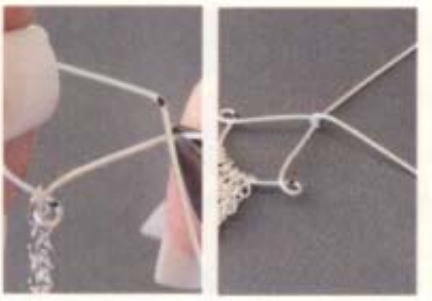
4 Slide the long and short chain onto the component, next to the flat cable chain. Cut the chain below the fourth long link. This piece should be slightly longer than the first piece. Switch back to the flat cable chain, and slide it onto the component. Cut it at 1½", setting the remaining length aside.



5 Add the long and short chain again, cutting it below the fifth long link. Follow with the flat cable chain, cutting it at 1½".* The center piece will be one more section of the long and short chain, cut below the fifth link. Continue adding chain sections, going in reverse order from the *, back to Step 3.

6 Place the 2mm step of the pliers at the remaining mark, and shape the loop in the same fashion as in Step 2. Run both sides of the wire starting at the loops to the end through the nylon jawed pliers. Using the 13mm step of the pliers, gently shape the curve again.

7 Mark 5/8" from where the wire crosses at the loop on the wire. Repeat on the opposite wire.

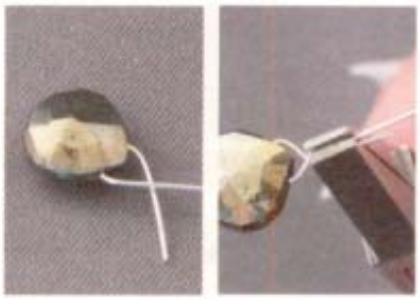


8 With the chain nose pliers at the 5/8" mark, bend one wire so it crosses the opposite wire. Bend the back wire with the chain nose pliers so that it is straight up. Wrap the wire that crosses over the back wire around to its starting position, completing one wrap.

9 Using the 2mm step on the pliers, start to spiral the wire loosely, tucking the tail into the center.

10 Place the 2mm step at the end of the wire once you've got the curve of the spiral started. Create a tighter loop, and use the tool to coax the rest of the loop around in place.

11 Slide a 4mm sterling bead onto what will become the earwire. Place the chain nose pliers on the top of the bead, and bend the wire forward. Hold the piece in your non-dominant hand, and place the 13mm step of the pliers on the wire. Roll the pliers back toward you to shape the earwire. File the end.

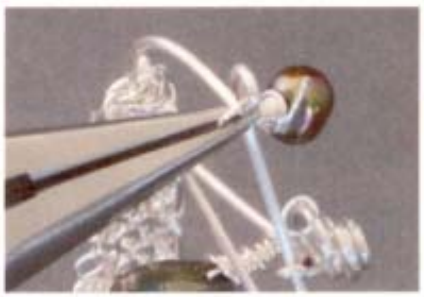


12 Thread the 8mm briolette onto 8" of 26g wire, with 3/8" extending out the opposite side. Use flat nose pliers to bend the wires at the top of the briolette, gently squeezing it into a "V" above the top point of the stone. Trim the small tail to 1/8".

Wire Tips

- To work-harden the shape you've created, place the curved section of the earwire on a hard flat surface such as a bench block. Use a chasing hammer to hit the wire, flipping it to hit the opposite side.
- The briolettes should be added to the center most chain, and two to the outer most chains.

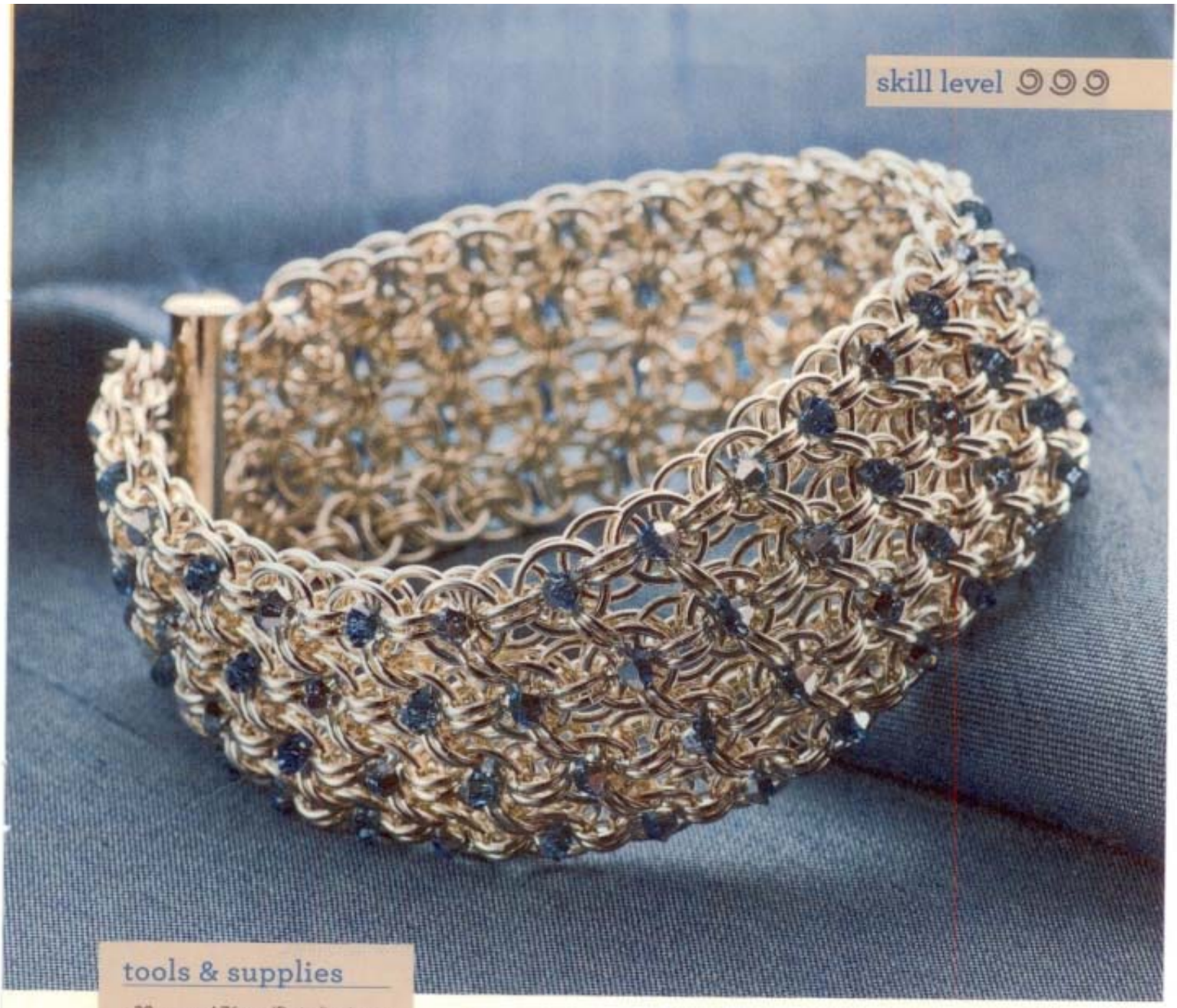
13 Use the 2mm step of the pliers to begin a wrapped loop. Slip the wire onto the spiral at the top of the earring. Use the tip of the chain nose pliers to hold the loop atop the briolette, while you finish the wrapped loop. Trim off the excess wire, or wrap it randomly back up toward the point you started from. *(See Wire Basics).* Gently squeeze the end in with chain nose pliers. Repeat Steps 12-13 to add three more briolettes.



14 Place a 7mm pearl/bead onto a headpin. Begin a wrapped loop, and slide it onto one corner of loop of the earring component. Finish the wrapped loop. Repeat for the opposite corner loop. Add a minimum of two more 7mm pearls onto the chain (placed higher than the briolettes). If you wish, patina the earrings in liver-of-sulfur.

Deborah Gray-Wurz has been making jewelry for about six years. She currently resides in Albuquerque, N.M., where she expands her knowledge with classes and tutorials. She belongs to forums on Yahoo!, Creative Wire Jewelry, and All About Beads on Delphi. Her work can be viewed at http:// sneekbead.etsy.com

skill level



tools & supplies

- 20-gauge 4.76mm ID sterling jump rings (large) size 12:20, 296
- 20-gauge 3.18mm ID sterling jump rings (small) size 8:20, 408
- Beadalon 19-strand silver plated beading wire, 36"
- 3mm CRYSTALLIZED™—Swarovski crystal bicones, 92
- 1mm x 1mm sterling 4-strand slide clasp
- Chain nose pliers, flat nose pliers, and/or bent nose pliers, 2 pair
- Beadalon size 1 or size 2 sterling crimp beads, 8
- Scissors
- Flush cutters

Note: Jump ring aspect ratio sizes are based on Spider's system, spiderchain.com

crystal quad cuff

Helm's weave accentuated with bling.

By Lauren Andersen

I had created my first Helm's weave bracelet years ago. I thought that it was pretty, but it needed something. So, I started adding crystals down the center of one chain of Helm's Weave. I sold quite a few of those bracelets, but I wanted more BLING! By adding several chains of Helm's Weave together, and adding crystals down the center of each chain I came up with this gorgeous cuff. By varying jump ring and crystal sizes you can make a very bold statement, or a very delicate statement.

1 Take a small open jump ring, and scoop up one of the rings on your clasp. Close the small jump ring, and add another in the same path.

2 Take a large open jump ring, and scoop up the two small jump rings you added in Step 1. Before closing the large ring, add two closed small jump rings. Double the large jump ring.

3 Take a large open jump ring, and pass it between the two large jump rings added in Step 1, and around the two small rings added in Step 2. Close the large jump ring.

4 Take a large open jump ring and scoop up the two small jump rings added in Step 1. Before closing, add two closed small jump rings. Close the large ring.

5 Flip the chain over, and add a large jump ring to the other side.

6 Repeat Steps 3-5 as many times as you need to make the bracelet the length you want. Make three more chains the same length. You will have a total of four lengths of chain. The chains will be connected together using small jump rings.

7 To connect the chains together, take an open small jump ring, scoop up the two large jump rings added in Step 2, and the two large jump rings added in Step 2 of the second chain. Double the small jump ring.

8 Continue connecting the doubled large jump rings all the way down to the other end. Connect the third and fourth chains in the same manner.

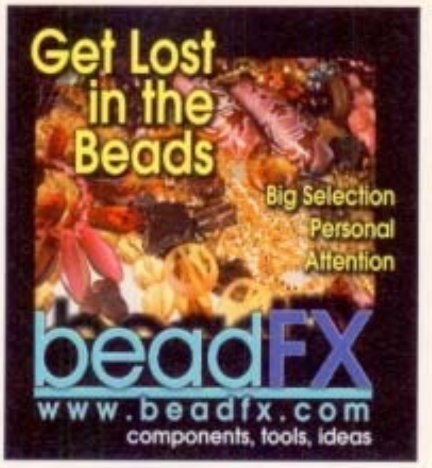
9 Take a 9" piece of beading wire, and add a crimp bead. Take the wire between the first two small jump rings added in Step 1, around the clasp link, back through the first two small jump rings, and over the two large jump rings added in Step 2. The crimp should lie in the center of the two large jump rings added in Step 2. Make a flat crimp.

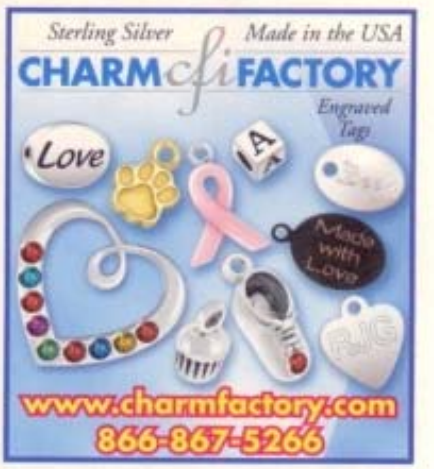
10 Insert the other end of the wire between the two small jump rings added in Step 2, under one large ring added in Step 2, and under one large jump ring added in Step 4. Come out in the center of the two large jump rings added in Step 4.

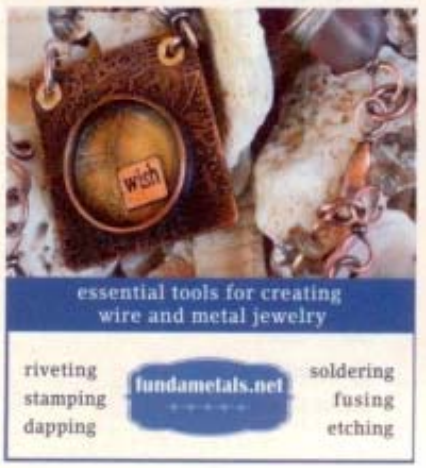
11 Thread a 3mm crystal onto the wire, and insert the wire between the next set of two small jump rings, and under the next two large jump rings, and come out through the large jump rings. Continue in this manner until all the crystals have been added to the chain. Repeat Step 9 to finish the row of crystals.

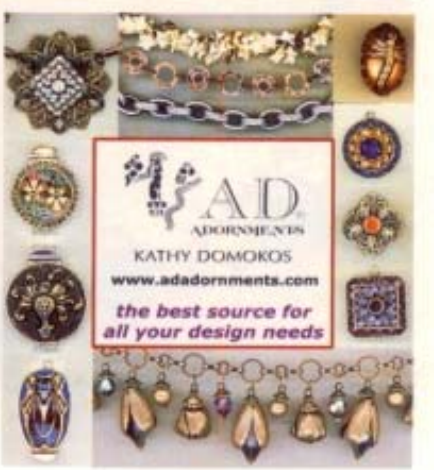
12 Continue to add crystals to each of the four chains.

Lauren Andersen
has been weaving sterling into gorgeous chain maille for over four years. She also weaves with copper wire, 14K gold-filled wire, and other metals, but prefers to work in sterling. Lauren was born and raised in Southern California and also teaches chain maille classes both at bead and jewelry shows and privately. She also has a radio show at blockheadradiolive.com. She can be reached at QJDesigns@yahoo.com. Lauren's work can be found at TheChainMailleLady.com.









skill level

jamaica necklace

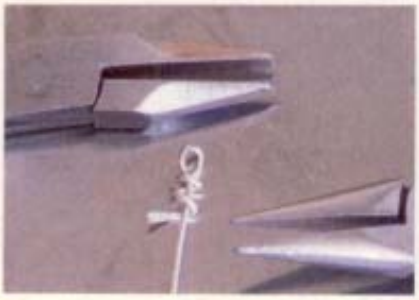
Coiled links with colored wrapped pearls.

By Lynda Fullerton

I hope you have as much fun with these freeform wrapped links as I do. They give your jewelry some weight and substance, while still allowing a delicate side. A rubbed patina gives a rustic look, while shiny metal gives a more elegant feel. The links have some flexibility so they're not too stiff, and they have a kind of organic way about them. I have a fantasy that some day I'll make a full five-strand necklace out of beads and these links...or maybe a seven-strand bracelet!

tools & supplies

- 18-gauge dead soft sterling wire, 5"
- 20-gauge dead soft sterling wire, 30"
- 22-gauge dead soft sterling wire, 23"
- Sterling silver chain, with links that accommodate 18-gauge wire, 10"
- 10mm peacock pearls, 9
- Round nose pliers
- Flat or chain nose pliers
- Bail making pliers (optional)
- Flush cutters
- Chasing hammer
- Bench block
- Bead drill (optional)
- Metal file (optional)



1 Cut ten 3" lengths of 20g wire. At about 1" on one of them, use round nose pliers to make a loop, and lightly flatten the tail with the hammer. You may have to file the end lightly. Coil the tail down the wire about ½". Do this semi-loosely and curvy. Repeat on the other side. The tails should meet comfortably in the middle.

2 Cut nine 2½" lengths of 22g wire. With one of these lengths, string a pearl, and make wrapped loop on one side. Begin a wrapped loop on the other side, and before completing it, attach it to the link made in Step 1.

3 Repeat Steps 1-2 three more times to form a chain. You can choose to make the pattern asymmetrical if you wish, and the pearls can be patterned any way you like. Make sure that the end links are the wrapped links from Step 1, otherwise the strands may not lie correctly.

4 Continue repeating Steps 1-2 to make six wrapped links and three pearl links to make the longer bottom strand. Make sure the two strands drape and mingle comfortably.

5 Slide one of the remaining pearls onto a 2½" wire, form a loop, and hang one end loop from each of the finished strands onto that loop. Finish the wire wrap. *Don't wrap the other end of the wire yet.* Repeat this step with the last pearl, hooking the other ends of the strands into the loop.

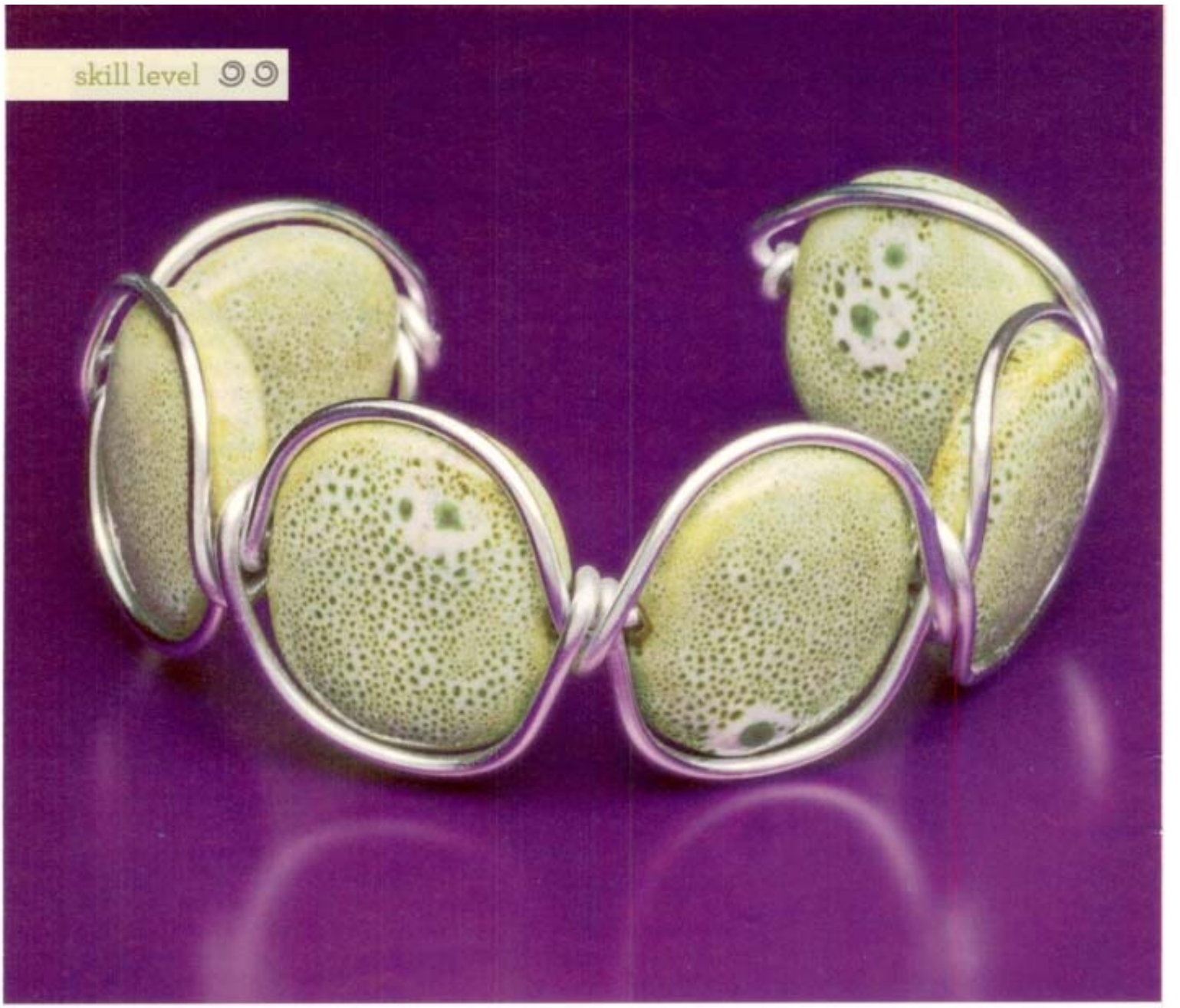
6 Wrap the other side of the pearl onto one of the end links of the sterling chain. Repeat with the other pearl. Find the center of the length of chain, and cut out one link. Cut a 2½" piece of 18g wire and lightly hammer the tip of one end. Make a hook with round nose pliers. *(See Wire Basics)*

7 Make a loop at the tail end of the hook and slip one end link of the chain into it. Coil the wire up the inside of the hook, capturing the chain in the loop. Lightly hammer the curved part of the hook.

8 With the other 2½" piece of 18g wire, begin a wrapped loop, slip the remaining end link of the chain into the loop, and finish the wrap. Loop the remaining wire around the round nose pliers at a position that will give you an eye large enough for the hook. Wrap the tail toward the chain, and lightly hammer the eye.

Lynda Fullerton has been creating jewelry for about eight years. She's most interested in what can be done with wire, tools, and beads without using fire. She's also gets her "fire fix" through welding. Lynda loves to experiment and tends to move quickly from one design to another. You can find more of her mostly one-of-a-kind jewelry at lyndafullerton.com or privateroad.etsy.com.

skill level



tools & supplies

- 12-gauge bright aluminum wire, 5'
- 25mm-30mm center drilled ceramic discs (holes must be large enough to accommodate 12g wire), 6
- Nylon jaw pliers
- Flush cutters
- Tape measure
- Sharpie
- Round nose pliers
- Large work surface

wilma flintstone cuff

Chunky ceramic beads framed with aluminum wire.

By Eva Marie Sherman

These beautiful seafoam green ceramic beads were just begging to be made into a statement piece. So, with a little wire wrapping ingenuity, I came up with a way to wear them on my wrist. Nothing shy or unassuming about these bracelets, they will get you noticed! Wilma would be so proud!

1 Straighten the wire gently between your fingers, and mark the center of wire with a Sharpie. Slide the ceramic beads to the center of the wire. For an average wrist size (6") the total overall length should be 5".

2 Bend the wire up 90° with round nose pliers to form an "L" next to the first bead on the left. On the right side, about 1" away from last bead, gently bend the wire down 90° with your fingers to keep the beads from sliding off.

3 Beginning at the left side, wrap the wire over the top of the first bead, and down in between the first and second bead. Coil around the wire between the first and second bead for one full rotation, making sure to keep the coils tightly together. The wire will now be pointing down.

4 Slide the second bead over. While holding the first and second bead together, wrap the wire under the bottom of the second bead. Coil around the wire between the second and third bead for one full rotation. The wire will be facing up.

5 Repeat Steps 3-4 until you reach the end of the beads.

6 Trim the wire on the side so it doesn't show from the top, or scratch from the bottom. Using the nylon jaw pliers, gently close the end of the wire. You will now begin working right to left.

7 Take the wire on the right, and wrap it over the top of bead 6. Bring it down over the top of the existing coil. Make a full rotation over the top of the existing coil. The wire will be facing down.

8 Wrap the wire under the bottom of bead 5, and go over the top of the coil between beads 4 and 5. Make another coil over the top, and fully rotate the wire so it is facing up.

9 Continue wrapping repeating Steps 7-8 until you reach Bead 1. Trim the wire to 3".

Wire Tips:

- The most challenging part of this project is to get the wire to stay over the top and bottom of the bead instead of sliding down over the front of the bead. In order to avoid this, you must continually hold the wire in place with your thumb while wrapping.

- Aluminum wire is very soft and scratches easily. To avoid wire markings, work with your fingers as much as possible.

10 Insert the tail between the first bead and the first wire, and gently pull the wire through the space. If the space is too small to accommodate the wire, gently enlarge the loop with the round nose pliers.

11 Loop the wire for two full rotations.

12 Cut the wire on the side, so it won't show from the top and won't scratch from the bottom. Using your nylon jaw pliers, gently push the end down.

13 To shape the bracelet, start at the center and gently bend. Continue shaping until you obtain the correct wrist size. As you shape the bracelet, the coils will tend to spread apart. Using nylon jaw pliers, gently squeeze them back together. Aluminum stays soft so minor adjustments can be continue to be made.

Eva Marie Sherman began beading as a way to spend time with her daughters but soon became hopelessly addicted. She traded in her architectural career as well as her bank account for the opportunity to spend all her time among beads. Eva opened Grand River Beads located in Rocky River, Ohio in 2005. She has discovered an affinity for wire and metalwork and prefers to create in an organic and unstructured style.

skill level

okinawa

By Charlene Anderson

tools & supplies

- 18-gauge 4.5mm ID sterling jump rings, approximately 150
- 18-gauge 3.5mm ID sterling jump rings, 2
- 20-gauge 2.75mm sterling jump rings, approximately 400
- 2" sterling headpins, 3
- Sterling pillow beads, 5
- 12mm CRYSTALLIZED™—Swarovski Elements olivine cube
- 8mm CRYSTALLIZED™--Swarovski Elements olivine bicones, 3
- 4mm CRYSTALLIZED™—Swarovski Elements olivine bicones, 3
- Flat nose or chain nose pliers, 2 pair
- Clasp (#3806)

Resources: Jump rings from Urban Maille, urbanmaille.com. Headpins, sterling pillow beads, crystals, and pliers available from the author, charanderson.com Clasp from A Grain of Sand, agrainofsand.com The step-by-step photos are done using sizes H18 and D20 Bright Aluminum rings from Blue Buddha Boutique, bluebuddhaboutique.com.

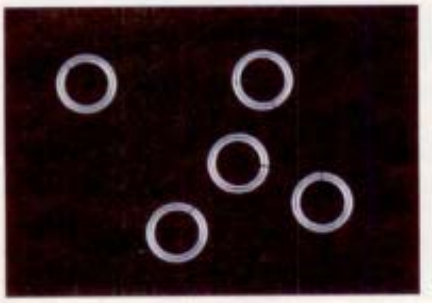
my design philosophy

Japanese chain maille patterns are not as well known as the European patterns, but they offer some unique design possibilities. Consisting to vertical and horizontal rings, the Japanese weaves are very geometric, most often forming a repeating grid. The vertical rings connect two horizontal rings; horizontal rings never pass through other horizontal rings, and the same is true for the vertical rings. In addition to chains, the Japanese weaves can be used to create shapes such as triangles, hexagons, and squares. The architectural nature of the weave makes it a great weave to use in color experiments and mixing of metals.This bracelet is woven in the Japanese 12-in-2 weave. The weave gets its name because two larger rings go through 12 smaller rings throughout the body of the weave. (Note: in the edge rows of this weave the large rings go through eight smaller rings.)

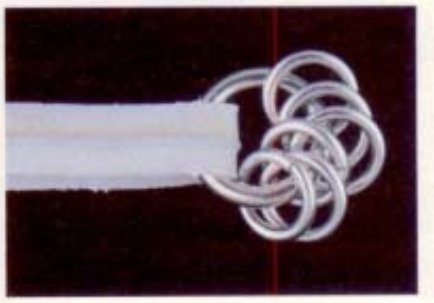
Most maillers prefer to use two different size rings to make Japanese weaves. In most cases, the small rings in the weave are smaller in diameter and in gauge than the large rings. In this weave, the large rings are 18-gauge and the small rings are 20-gauge. This size difference allows the large rings to hold the twelve small rings that the weave requires. Choosing the right combination of ring sizes can be a bit tricky, so it's always best to weave a small test sample before jumping in to a big project. I like Japanese 12-in-2 when the structure is slinky and moves, but it's not loose and floppy. The variations shown in this article will give you jumping off points to start your own experimentation with Japanese 12-in-2 weave.

I love the geometric structure of the Japanese weave and this one is no exception. The ability to make the weave move in different directions lends itself to free form design. If you enjoy improvisation and designing as you work you will love the Japanese weaves. If you want to work with a more concrete plan in mind, the Web site mailleworks.com has graph paper that will allow you to color in rings to aid in designing with color.

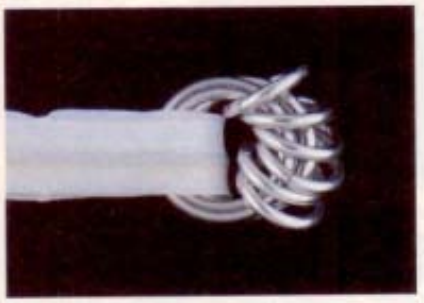
featured
artist 2010
CHARLENE ANDERSON



1 Close about half of the small rings. Pre-closing the rings will allow you to weave faster and more efficiently. It will also allow you to make perfect closures without other rings getting in the way.

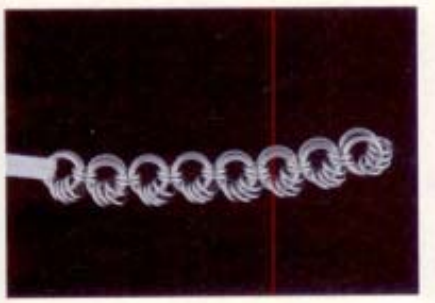


2 If you wish, add a scrap piece of wire or twist tie to mark your starting point.Place six of the small rings onto one large ring. Close the large ring.

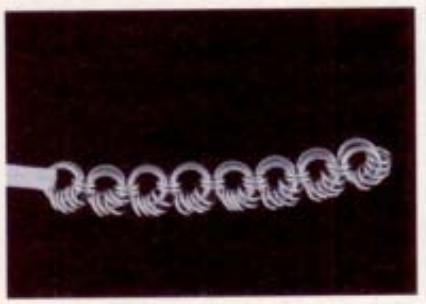


3 Double up the large ring, so you have two large rings going through six small rings.

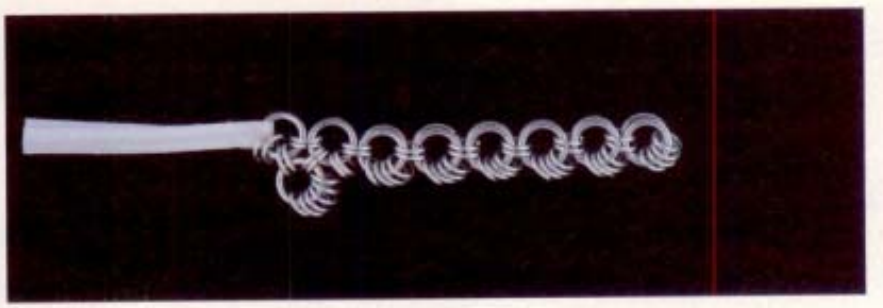
4 Place six small rings onto a new large ring, and insert this large ring through two of the small rings from Step 3. Close the large ring, and double it by following the same path with another large ring.



5 Continue as in Step 4—making sure you keep the four rings that are not used to lengthen the chain on the same side of the weave every time you add large rings—until the chain is just shy of the desiered length, less the length of the clasp.

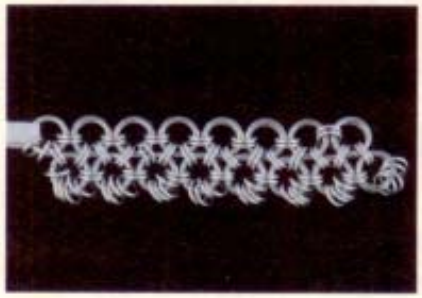


6 Place four small rings onto a large ring, and insert the large ring through two of the small rings on the end of the chain. Double the large ring. This completed chain will form one edge row of the Japanese 12-in-2 weave.



7 You will build a second row onto the edge row. Insert a large ring though two of the small rings on the first and second large rings in the chain, to form a triangle-shaped attachment. Add at least two, and up to six small rings to this large ring, and close the large ring. Double up the large ring. You must add at least two small rings in this step.

8 The second and subsequent large rings in this row go through two small rings from the previous large ring, and through four small rings in the row above. Add at least two small rings to this large ring. Double the large ring, and check the count of loose rings hanging from the bottom of the chain. If you don't have four rings hanging from the bottom of the large rings, add enough to make up the count.



9 Continue across the row until you come to the last ring in the edge row. The last ring in the row you are working will go through the two small rings attached to the previous doubled large rings in this row, and through the two small rings attached to the last doubled ring in the row above. You only need to add four small rings to this doubled ring.

try these variations:

1. Sizes H18 and D20 in anodized aluminum, and clasp from Blue Buddha Boutique.

2. 18g square stainless steel in size 18G, and square bronze in size 20C from C&T Designs, candtdesigns.com

3. Sizes L18 and D20 in anodized aluminum from Blue Buddha Boutique.

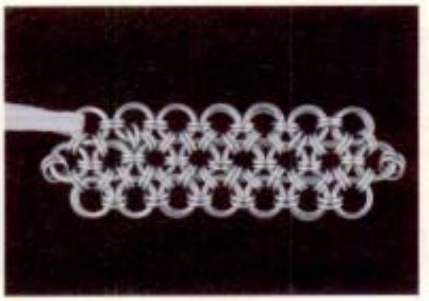
4. Anodized Niobium in size I16, colors light blue and midnight, anodized niobium in size D20 in color plum, and clasp from Blue Buddha Boutique, bluebuddhaboutique.com

5. Sizes G20 and B20 in stainless steel from Blue Buddha Boutique. Clasp available from the author.

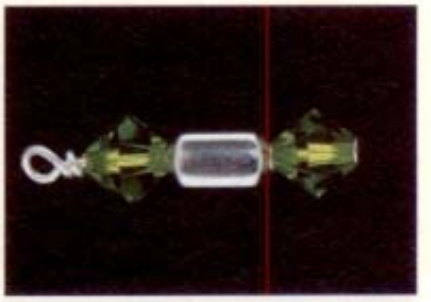
6. Sizes L18 and D20 in jewelry brass from Blue Buddha Boutique. Clasp available from the author.

7. Sizes H18 and D20 in bright aluminum from Blue Buddha Boutique.

10 Add the third row of the weave by inserting one large ring through the two pairs of small rings in the row above. Place two small rings on this large ring, and close it. Double up the large ring. Continue across the row like you did in adding the second row of rings, except this time you need only add two small rings to the doubled large rings.



11 Remove the extra rings from the ends of your chain, leaving two small rings on each end of each middle row to attach the clasp.



12 Thread the crystals and spacer beads onto the headpins into a combination that pleases you. Attach the dangles to the last large rings in the center row, using two of the 18g 3.5mm rings. Attach the clasp using the small rings that are at each end of the middle row.

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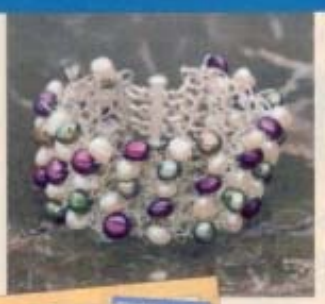

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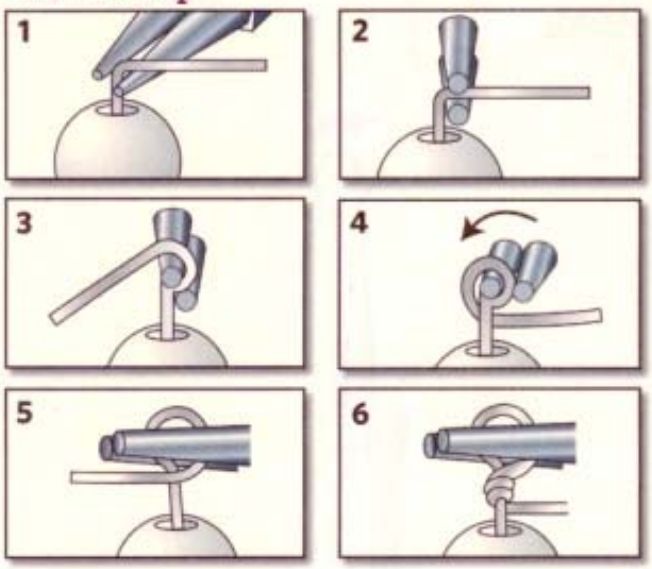
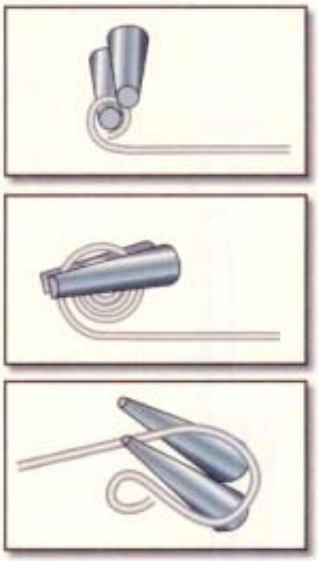
Wire Basics

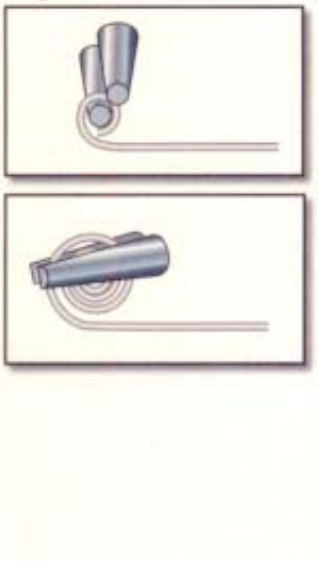
Wire Wrap



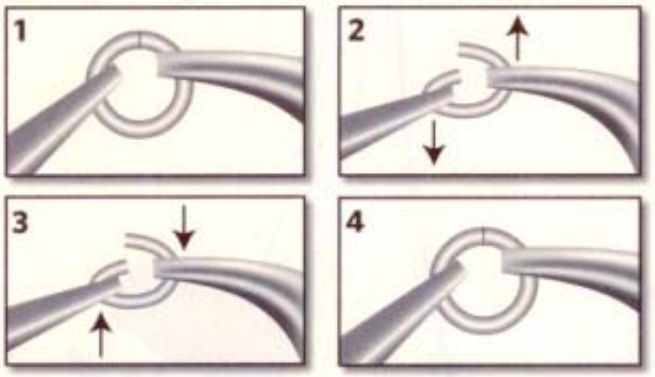
Spiral Hook



Spirals



Jump Rings



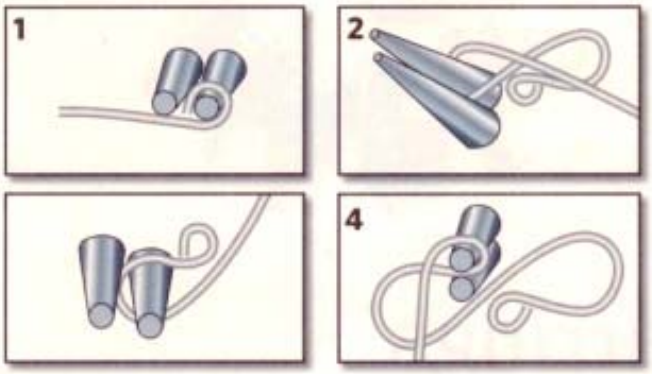
Glossary of Terms

Gauge (g) = thickness of the wire. As the gauge number gets smaller, the thickness of the wire increases. High gauge numbers are thinner wire. All gauges use the American Wire Gauge (AWG) system, unless otherwise specified.

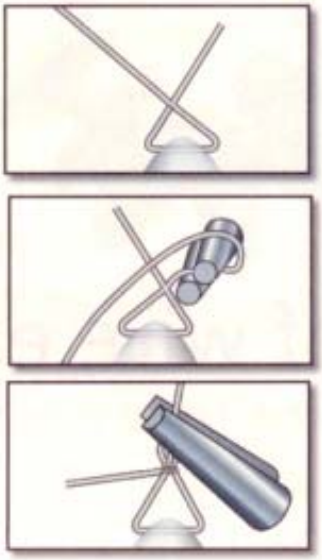
ID = Inner Diameter (usually of a jump ring)

AR = Aspect Ratio (the Inner Diameter of a jump ring divided by its wire diameter). Used to determine which weaves are possible with that jump ring.

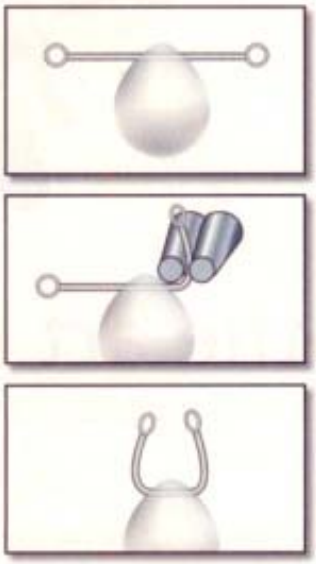
"S" clasp



Briolette A



Briolette B



skill level

the art of wire earrings

Crystal pendants accent elegant curves.

By Lilian Chen

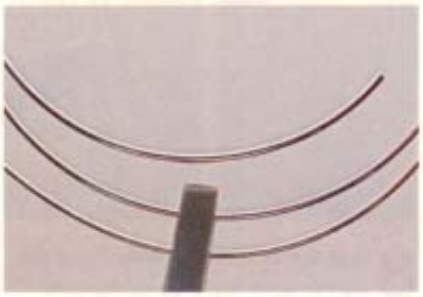
These earrings are a part of my "Art of Wire" series. It features a non-traditional style of earring making. It's a unique method that I'd love to share with you.

Wire Tips:

- Ensure that the wire maintains its curve. Take advantage of the natural curve to bend the wire into horizontal and vertical positions.

Vertical: The coil is upright but more important, the pliers are held at a 90° angle to the curved wire. In this position, the wire is usually held vertically.

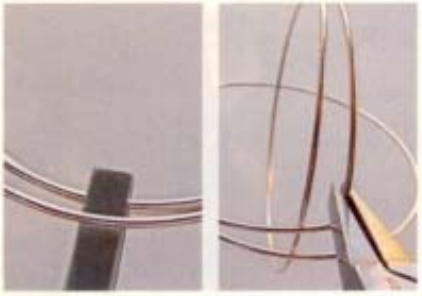
Horizontal: This position is defined by the way the pliers grip the wire. The curved wire and the pliers are positioned on the same plane, and the pliers are not held at an angle to the curved wire but horizontally to it.



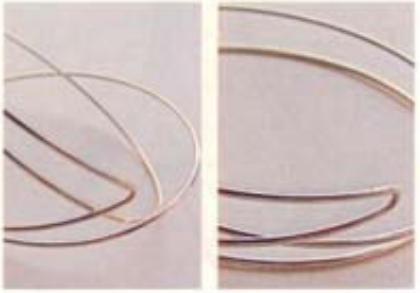
tools & supplies

- 16-gauge German silver-plated wire, 2 ½ circles from the spool
- 10.3mm x 10mm CRYSTALLIZED™-Swarovski Elements crystal golden shadow heart pendant (6202), 6
- 10.3mm x 10mm CRYSTALLIZED™-Swarovski Elements amethyst AB heart pendant (6202), 2
- 8mm CRYSTALLIZED™-Swarovski Elements Xilion pendant crystal metallic light gold 2x (6428), 10
- 8mm CRYSTALLIZED™-Swarovski Elements Xilion pendant fern green (6428), 2
- Silver-plated earwires, 2
- Flush cutters
- Flat nose pliers
- Chain nose pliers
- Chasing hammer
- Anvil
- Metal file

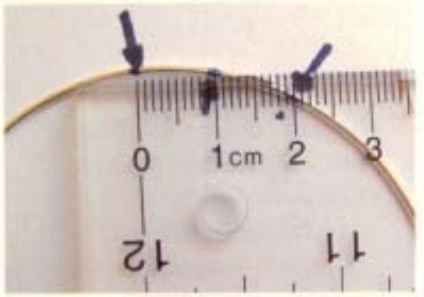
1 Cut 2 ½ full coils from the spool. You will make both earrings from this wire, and cut them apart later. Make sure the wire maintains its circular shape.



2 With flat nose pliers, grip the circle exactly halfway between the two ends of the wire using the horizontal method, and make a 90° bend.

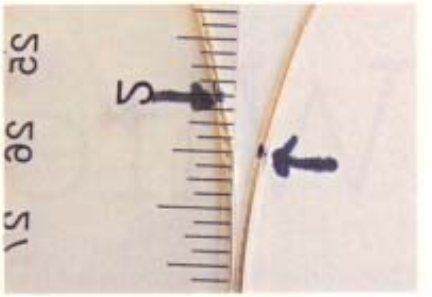


3 Continue bending the wire at the halfway point, slowly closing the 90° angle into a hairpin bend.



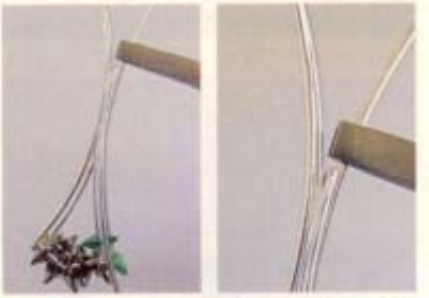
4 Trim the ends at the same length. Use a ruler find the center of the circle, and make a mark. Then make a mark 1cm from the center mark on each side.

5 Grip the two pieces of wire together on the center mark, hold it in the vertical position, and bend the wire against the curve, at 90°. Repeat at both 1cm marks. Adjust the angle to bring the two wires closer together.

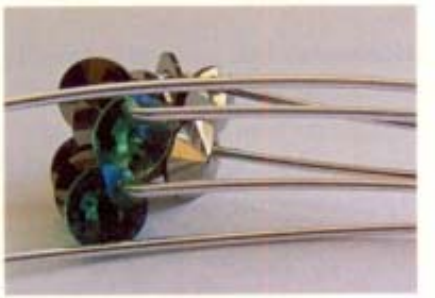


6 Mark the wires at 1½" and 1¾" away from the bends on each side. (Shown on a single wire, but you will have two).

7 Add on the Xilion pendants, six for each shape.



8 Grip the wire horizontally. Bend the wire at each mark. Bend the wire sharply down to the front of each earring.



9 Cut the two earrings apart at the hairpin bend, and, at the marks bend each wire sharply down to the front of each earring.

10 Trim the excess wire shown under each earring. Thread two heart-shaped pendants on both sides of the wire cut in Step 9.

11 Hammer the ends of these wires, into a paddle so they stop the beads. File the hammered ends. Add earwires to the tops of the shapes.

Lilian Chen is from California, and she is an official Ambassador of CREATE YOUR STYLE with CRYSTALLIZED™—Swarovski Elements, and a frequent contributor to several beading magazines. Her work has been recognized in design competitions. Lilian is an instructor on CraftEdu.com. She will be teaching on the Crystal Chix cruise in Nov. 2010, and the Create your Style Cruise in 2011. She's also teaching in Tuscany, Italy for a week in Oct. 2010. Lilian888crystals@yahoo.com

skill level

tools & supplies

- 14-gauge dead soft wire, 9"
- 16-gauge dead soft wire, 8"
- 18-gauge dead soft wire, 87"
- Flat nose pliers
- Round nose pliers
- Chain nose pliers
- Flush cutters
- Metal file
- Bench block
- Planishing hammer
- Hole punch/drill
- Charms, beads, etc. to add to pendant (optional)

fetish pendant

Weave a pendant for hanging your favorite charms.

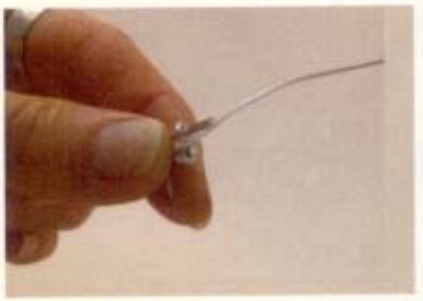
By Dia Daniels

Wrap wire for a versatile pendant component that presents multiple possibilities for embellishment with dangles and your personal fetishes and charms. Employing the same technique as the Sidewinder Cuff in the August/September 2010 issue, try this variation of weaving between three pieces of wire to make the central component.

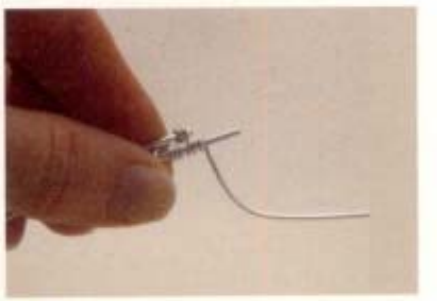
Before you start:

- Cut the 14g into one 3" piece, two 1¼" pieces, and two 1¾" pieces. Cut a 2" piece of 16g. Cut 17" of 18g. The 3" piece of 14g will be the center, and you'll weave to the sides onto the two 1¾" pieces. Work toward the right, and start wrapping "clockwise" around the core wire. You will need to slide all the core wires back and forth, so do not wrap the wires too tight.

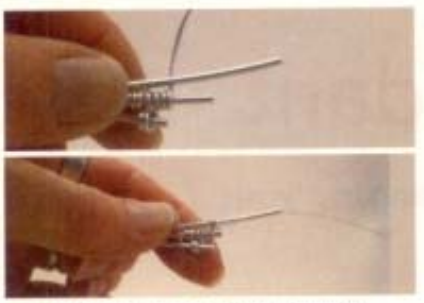
1 Leave a ½" tail on the 18g, and wrap three times around the 3" piece of 14g. End with the long tail pointing away from you. Make the wraps parallel and close to each other and just snug enough to hug the 14g wire while leaving room to slide the wraps along.



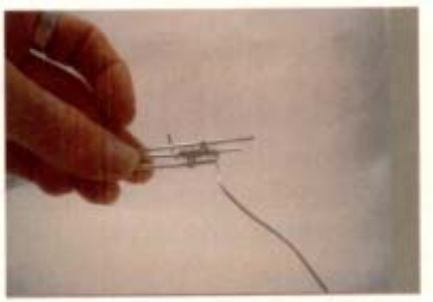
2 Work near the right end of the 14g wire. Line up a 1¾" piece of 14g, parallel to the first piece, with the right end about ½" to the right of the end of the first piece. Wrap the 18g from the back to the front around the new wire, creating a figure 8 between the 14g pieces. You may need to hold the 14g wires with pliers for stability. This will be the first of the "outside wraps." Wrap a second time around.



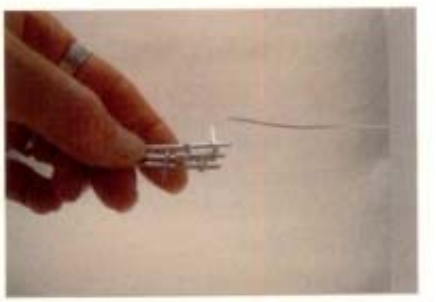
3 Form a figure 8 back around the center 14g wire, and wrap three more times around the center wire.



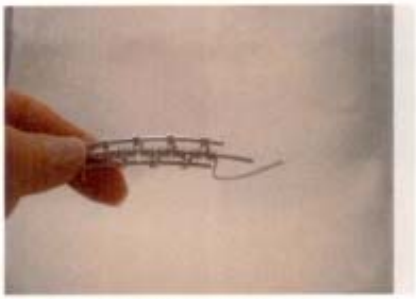
4 Position the second wire on the bottom with the 18g long tail pointed away from you. Align another 1¾" piece of 14g wire parallel to the first two, on top. Make a figure 8 to secure it. Make a second wrap, and then a figure 8 back around the center wire.



5 Make three wraps on the center wire.

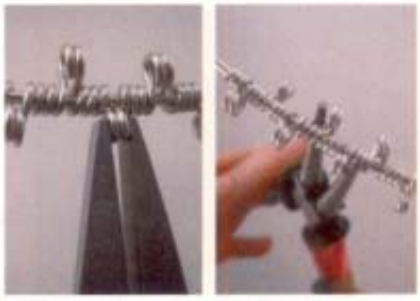


6 Make a figure 8 back to the first side. Wrap twice around, then figure 8 back to the center.

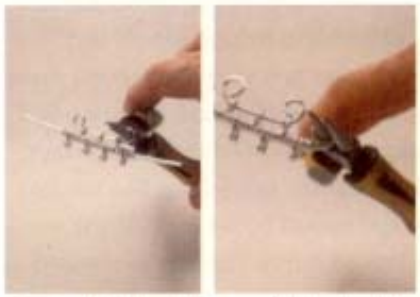


7 Alternate wraps around the center and on opposite sides until you have three sets of wraps on one side, and four on the other.

8 Wrap three times around the center wire. Remove the 1¾" pieces.

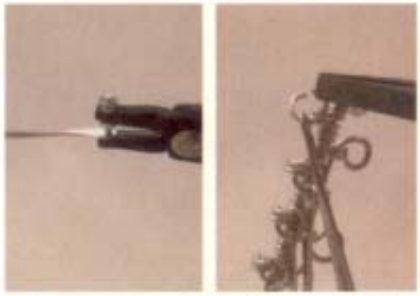


9 Slide the wraps all the way to the end of the core 14g wire, and trim the 18g tails. Straighten each set of outside loops with flat nose pliers. Straighten any wraps on the center that are not even, using the tips of the round nose pliers. Starting from the center, compress each section by squeezing gently with the round nose pliers.



10 Slide the 2" piece of 16g wire into the three outside loops, and coil the ends up. Hammer the coils. Coil the ends of the 3" 14g wire up. Hammer the coils.

11 Hammer the ends of the four short pieces of 14g wire. Go more than halfway up from one end, and hammer the opposite end on a perpendicular plane.



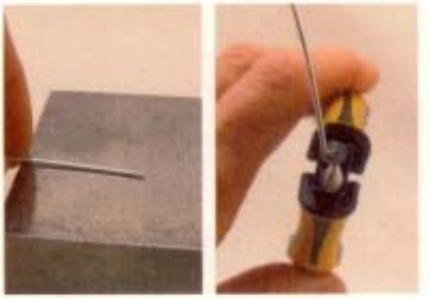
12 Punch or drill holes on one end of each paddle. Make four (or use purchased 5mm) jump rings with the remaining 16g wire, and hang the paddles from the four outside loops of the pendant.

13 Using jump rings or short pieces of chain, add additional charms, beads, and dangles from your collection.

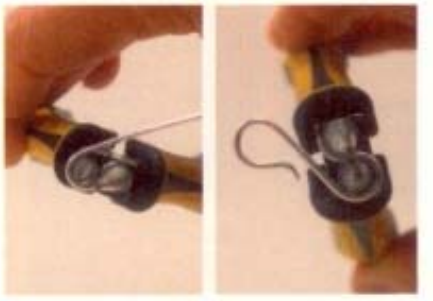
14 Clean and cut 70 1" lengths of 18g wire. (3 links = 1" of chain). On round nose pliers, turn loops in opposite directions to get a figure 8, with one loop being about twice the size of the other. Once the 8 is shaped so the ends face each other across the center, mark the pliers at those two points so the rest of the links will match. Make a total of 70 "8s".

15 Grasp the small loop in chain nose pliers and the large loop in flat nose pliers. Leave a small gap in the center of the link, and align the edge/tip of the pliers with the inside edge of each loop. Give the link a quarter turn so the two loops are perpendicular. Twist all 70 "8s."

16 Open the large loop and insert the small loop of the next link. Close the loop. Continue adding links, small loop onto large with half of the links. Make adjustments on each link to assure good closures. Make another chain with the remaining links. Attach the chains to the pendant by opening a small loop, and link it into the hammered coil of the 16g wire.



17 Cut 2" of 16g wire. Flatten both ends and file the edge smooth. Curl the ends in opposite directions about ⅓ of the way around the midpoint of the round nose pliers.



18 Reposition the pliers so the base of the first curve is now centered. Roll the curve toward the center of the wire. Repeat on the other end. Hook the clasp on the ends of the chain.

Dia Daniels

has been crafting for years, working in paper, fabric, plastics and other media. She began beading in high school and never really stopped. She took her first wire class seven years ago and has been amazed with the endless possibilities. She learns and perfects techniques at local and regional classes, and sells her work through local shops, craft shows, and online. She teaches in Annapolis, Md. and her home studios, and makes house calls. She is also an avid gardener and works as a registered nurse. She can be reached through her Web site, diadaniels.com.

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skill level

tools & supplies

- 18-gauge copper wire, 18"-24"
- 20-gauge copper wire, 4"-6" (optional)
- ¼" outer diameter copper pipe, 8"
- Small lampwork or other bead for accent (optional)
- Household hammer
- Anvil or steel bench block
- Bracelet mandrel (bowling pin)
- Small needle file
- Metal file
- Flat nose pliers
- Center punch
- Flush cutters
- Heavy-duty metal cutters
- Round nose pliers
- Rubber mallet
- Liver-of-sulfur
- #0000 fine steel wool

Resource: Lampwork bead from A Hot Piece of Glass, hotpieceofglass.com.

tubular

Hand-forged copper cuff bracelet.

By Christine Brandel

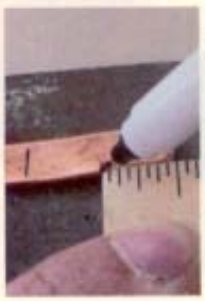
I have always been attracted to the warm, earthy color of copper. It can take on so many great looks, from bright to subdued, casual to more dressed-up, and it goes beautifully with many colors. It is also relatively inexpensive, easily obtained, and easily worked. In this tutorial, I will show you how to forge your own copper cuff with a wire-wrapped detail. The materials create an approximately 7" cuff.

Wire Tips:

- If hammering with the punch did not make holes in the metal, you can drill them through. With a small carbide drill bit, drill through the dimples to make small holes that will accommodate 18g wire.
- Don't have a bowling pin? Any solid cylindrical object will work. You could use a bowling pin, as I did, a bracelet mandrel, or medium-sized anvil.

1 Using the heavy-duty cutters, cut an 8" piece of tubing. Place the tube on the anvil, and hammer it along its length to flatten it into a strip.

2 Check the to make sure the strip is straight by holding it on edge against the anvil. If it's not, use the rubber mallet to hammer it along the edge to level it. Flip the piece over to the other edge and hammer, if needed.



3 Using a metal file, smooth the cut edges of the strip. Mark each end of the flattened copper tubing at 1" and ½". Place the piece on the anvil. In the center of the 1" mark on one side, place the tip of the punch on it, and use the household hammer to make a hole in the metal. Repeat on the other end. With a small needle file, de-bur the holes, and file the edges smooth.

4 Using flat nose pliers, grasp the end of the strip so that the width of the pliers covers the last ¼" of the strip at its end. Turn the end of the strip under as far as you are able to. If you cannot fully close the loop by hand, hammer the end down gently into a loop shape. Repeat for the other end.

5 Hold the bracelet strip against the neck of a bowling pin or bracelet mandrel. Starting on one end, shape the bracelet by pressing it against the mandrel, moving the strip through your hands a little at a time, until you have shaped the whole strip into a rough circle.

6 Place the bracelet on its edge again to check that it is even and straight. If not, hammer along the edge with a rubber mallet. Hold the bracelet up on the anvil as pictured. Gently, using the rubber mallet, hammer the bracelet so that it takes on a more oval shape. Pull the open edges apart, and check the fit.

7 Insert one end of the 18g wire into one of the holes on the bracelet blank. Bend the end of the wire under so that it is snug against the bracelet, and wrap the length of wire around the bracelet two or three times.

8 Using round nose pliers and your fingers, shape and wrap the wire around and along the face of the bracelet blank. If you wish, when you reach the center, make a loop that you can later add a dangle to. Continue to cover the rest of the bracelet blank with wire designs.

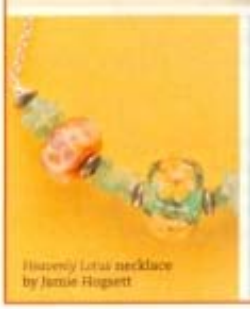
9 Leave 4"-6" of the wire free so that you can insert it into the hole on the other end of the cuff. Wrap it two or three times around the cuff. Fold the end of the wire under the cuff and press it snugly against the bracelet. File down any sharp edges. Use flat nose pliers to gently squeeze the wire tightly against the bracelet.

10 Gently hammer along the face of the cuff with the rubber mallet to work-harden the decorative wire. Use a rounded surface to hammer against so you do not affect the shaping of the cuff.

11 If you choose, make a wrapped loop with the piece of 20g wire to add a lampwork bead or charm to the center loop on the cuff. Oxidize in liver-of-sulfur, and polish with steel wool to remove excess oxidation and highlight the wirework.

Christine Brandel lives in Virginia with her husband and three children. She is a self-taught lampwork glass artist and jewelry designer, after a career as a speech pathologist. She loves to use nontraditional methods for working with common materials, and focuses on copper, silver, and glass in her designs. Find out more about her work at ahotpieceofglass.com.

Pretty in Porcelain necklace by Nancy Chase



Heavenly Lotus necklace by Jamie Hogsett

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5 minute Jewelry

Super Fast Button Earrings

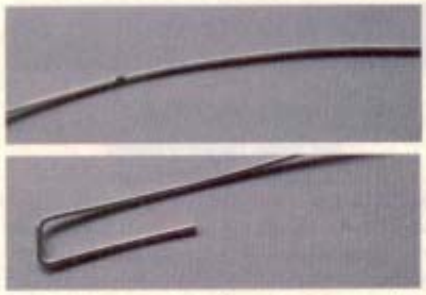
By Denise Peck,
Editor-in-Chief

skill level

Sometimes when I'm designing for this column, something absolutely extraordinary happens. I make something and it takes 30 seconds! Not 5 minutes. Not 3 minutes, 30 seconds! This design is particularly satisfying for me because I have a stash of buttons (that I keep adding to), that are irresistible. And now I know how to use them!

tools & supplies

- 18- or 20-gauge half hard sterling wire, 7½"
- Double-holed buttons, 2
- Chain nose pliers
- Round nose pliers
- Flush cutters
- Sharpie or earwire mandrel of choice



1 Cut the wire in half, and make a mark at 1" from one end on each. Measure the space between the two holes on the button. At the 1" mark, bend both ends of the wire over the spot on the jaw of the chain nose pliers that is the same width as the space between the holes.

2 Slip both ends of the wire through the holes, and bend each end flat against the back of the button.

3 With chain nose pliers, bend the short end of the wire to 90° behind the button, and make a small hook on the end with round nose pliers.

4 Bend the tip into a small hook with round nose pliers.

5 Bend the long wire around the Sharpie to form the earwire, and slip it into the hook and trim to ⅛" below the hook.

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